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HOLDING UP THE MIRROR, BY STANLEY LOGAN.
See page 10.

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WEDNESDAY, OCTOBER 1, 1919. PRICE THREEPENCE.

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THE NEW THEATRE, BOSTON.
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Proprietors: Scala Theatre, Boston, Ltd.
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A convenient break journey from Midlands to East, or Yorks to London and South.

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Apply, with and for Dates, to MR. WILL DALTON,
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The Largest and Most Comfortable Theatre in the Rossendale Valley.
The Industrial Centre of Lancashire.

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Big Stage, with all conveniences.

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Several Odd Dates.

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One of the Prettiest Theatres in the Provinces.
All the best No. 1 Attractions booked.

WANTED, Strong, Powerful Attractions Dec. 8, 15, Jan. 12, 26, Feb. 9, 16, 23, March 15, 22, 29, April 5, 12, and on.

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All the best No. 1 Attractions booked.
Opening Christmas week, after redecorating and re-furnishing, with Salberg and Williams' Panto., "Aladdin." Wanted First-class Attractions, Jan. 5, 12, 26, Feb. 9, 16, March 8, 15, 22, 29, April 5, 12, 26, and on, with exceptions.

Both theatres will be run on first-class lines.

All coms. re dates,
HAMILTON BARNES, Theatre Royal, Bristol.

THEATRE ROYAL, BARNSTAPLE.
PALACE, BRIDGWATER.
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PALACE, YEOVIL.
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WANTED, Musical Comedies, Revues, Comedies, Dramas, &c., for three nights each town.
Big business. Easy journeys.
State vacancies and full particulars to
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No vacancies this year.
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WANTED Known,
"Roses of Picardy" No. 1 Company, arranging to travel to Grand, Nottingham, by motor char-à-banc. Saturday, if no train service. Any company wishing to reach West of England from Midland Sunday, communicate BEILBY, Palace, Weston-super-Mare.

For other Companies Wanted see Displayed Wanted Section.

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Second Year of Tour.
"MY OLD DUTCH."
By Arthur Shirley and Albert Chevalier
Albert Chevalier as Joe Brown.
Supported by his own Company.
WANTED, Spring and Autumn Dates, 1920.
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THE BRANDON THOMAS COMPANY in "CHARLEY'S AUNT."

Entire West End Production Carried.
Direct from the Garrick Theatre.

WANTED, First-class Theatres.

Now Booking 1920.

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"BETTY AT BAY."
Direct from the Strand Theatre.
Entire London Production Carried.

WANTED, First-class Theatres.

November 17.
Dec. 1, 8, 15.

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CHARLES HAWTREY'S FAMOUS FARCICAL COMEDY.
"THE PRIVATE SECRETARY."

Entire West End Production Carried.
Direct from the Savoy Theatre.

WANTED, First-class Theatres.

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"Daddies,"
Haymarket Theatre, W.
"Daddies,"
2 Co's Christmas.
"The Man from Toronto,"
4 Companies.
"The Law Divine,"
"Scandal"
2 Co.'s.
"The Arcadians,"
"Petticoat Fair,"
"Fancy Fair."

New Musical Production,
Liverpool (Christmas).

(In preparation),
"Paddy." The next best thing.

Send 1920 Vacancies.

WANTED,
"Scandal,"
Nov. 17, 24.

DOUGLAS MILLAR,
17, Shaftesbury-avenue, W. 1.

For the Great Success now running at the Criterion Theatre.
"OUR MR. HEPPLEWHITE."
Entire London Production Carried.
WANTED, Jan. 5, Feb. 9, July 12, Aug. 2, and Autumn dates. Apply W. E. HOLLOWAY, 7, Ramillies-road, Bedford Park, London, W. 4.

LOUIS CALVERT in "DADDALUMS."
Prior to London production.
Cast including Louis Calvert, Edyth Olive, Ernest Hendrie, Margaret Vaughan, Francis Lester, W. Edward Stirling, Edward Bonfield, &c.
Also "Bos'n 'Enry."
A delightful romantic comedy.
WANTED, Theatres, Nov. 24, Dec. 1, 29, and Spring.
Apply, W. EDWARD STERLING,
New Theatre, Cardiff.

"QUINNEYS'."
"QUINNEYS'."
WANTED, Theatres,
Oct. 27,
Nov. 3,
Nov. 10,
Dec. 15.

Now touring Scotland.
Might arrange Oct. 23, 24, 25,
in conjunction with Dumfries.
EADE MONTEFIORE, Perth Theatre, N.B.

WANTED, Monday next, anywhere within 100 miles of London, for Musical Comedy Revue, "Runaway Heiress"; new scenery, dresses, &c. (20 people in company); printing ready now (despatched by motor car). Wire for Monday to CONNIE WRIGHT, 46, Stanmore-road, South Tottenham.

"BUBBLY."
The phenomenally successful Musical Production from the Comedy Theatre, London.
WANTED, Monday next, Oct. 6 (through strike), in or near London, Oct. 20 and Nov. 3, Nov. 17 (South or Midlands), Dec. 29, Jan. 5, 12, 19, and Feb. 2.
W. FOSTER HORSFIELD,
Suites 17 and 18,
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Telephone: Regent 208.

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"THE MAID OF THE EAST,"
WANTED.
Dec. 22, 29.
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Feb. 9, 16.
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A NEW MUSICAL PLAY,
Production Jan. 26, at
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Vacant,
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to precede and follow T.R., Nottingham.
Also few later dates.

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Fully booked.

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The successful Farcical Comedy from the Prince of Wales and Apollo Theatres, London.
Bookings include P.O.W., Birmingham; Grand, Blackpool; H.M.T., Dundee; Edinburgh; Brighton; Cambridge; Emp., Penge; Hippo., Richmond; Empire, Preston; Palace, Southampton, &c.
WANTED, Monday next, Oct. 6 (through strike), to follow Cheltenham, Nov. 3, 10 (?), Dec. 22, 29, Jan. 5, 12, 19, 26 (North), Feb. 23 (South), April 5, 19, onwards.
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WANTED, good Theatre for Repertoire.

One play or more per week.

Can take up immediate dates, London district.

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"PYGMALION."
WANTED, Oct. 27, Nov. 3, 10.
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Nov. 17 (3 nights).
Address, 4, Oxford-street, W. 1.

"THE GIRL IN THE TAXI."

The Famous Musical Comedy from The Lyric and Garrick Theatres.

WANTED,
Christmas (through transfer),

Dec. 29,

Jan. 19.
Feb. 2 (preceded Golders Green).

Fast Booking Autumn, 1920.

Apply,
HUBERT WOODWARD,
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Harold Wagner and Herbert Skardon's Phenomenal Domestic Drama,
"DISGRACED!"
WANTED, Monday next, Oct. 6.
Monday next, Oct. 6.
Nov. 3 and 10.

This week, Hippodrome, Dover.

C. A. STEPHENSON
and
A. M. NORRIS
present
"CARMINETTA."
Direct from the Prince of Wales' and Garrick Theatres.
The Biggest Draw now Touring.
Enormous success everywhere.
All Star Cast, including—
C. A. Stephenson and Vivien Carter.
Full Chorus.
Company over 30 Artists.
WANTED, Monday next, owing to Strike.
Can accept any date in 60 mile radius.
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For other Theatres Wanted see Displayed Wanted Section.

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WANTED, immediately, Cinema Artists for the leading British productions. Artists in all lines, Leads, Small Parts, and Crowds. Clever children specially wanted. Photos and all particulars to LONDON & PROVINCIAL VAUDEVILLE AGENCY, 205, Oxford-street, W. 1. All coms. re Cinema work to Sidney Jay.

WANTED, Artists in all lines, also Companies on Shares. Will Reg. Amber please write? WALTER W. MILLAR, Neeld Hall Cinema, Chippenham, Wilts.

EVA BARNES.
WANTED Known, Artists requiring Musical Comedy Dances arranged call and see
EVA BARNES.
Music Hall Acts Written and Arranged. Persons, Personality produced. Solo Dancers and Troupes provided for Panto. Also clever Juveniles. Auditions can be arranged for Managers and Producers by giving 24 hours' notice.
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Apply, Thursday, between 1 and 3, to ANDERSON,
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WANTED, Smart Girl as Model to Artist.
Particulars, photo., to DRAWING, Box 229, "The Era."

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ELSA CARMELA,
The Great Soprano.
WANTED, First-class Offers. Young, voice, dress, personality.
Coms., 19, Countess-street, Stockport.

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Up-to-date Wardrobe.
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CINEMA EMPLOYEES and ORCHESTRAL AGENCY, 145, Oxford-street.
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WANTED Known, splendid openings for beginners, operating, piano playing to pictures, film acting. Free interview and advice. Violinist, 'Cellist, and all other instruments urgently wanted. CINEMA BUREAU, 18, Cecil-court, Charing Cross-road, W.C.

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WANTED, Amateurs, Aspirants; 200 successful clients appearing (stamp). Call, afternoons, D'ALBERT, 3, Stansfield-road, Stockwell-road.

WANTED, Beginners; ladies, gentlemen; halls, theatres, concerts; immediate vacancies when proficient; splendid opportunity. D'ALBERT, above address.

WANTED, Aspirants wishing to be Music Hall, Theatre, Cinema Stars, Film Plot Writers, &c., write to ME for Expert Advice and Information (personal or postal). I can teach them, write them star songs, &c., arrange engagements, provide everything. I am the most experienced teacher. See "Stage" advt. Singing, dancing, ventriloquism, &c., taught. Those wanting trial turn, where agent will see and book them if suitable, write, Stage Guide, 1s. Band books sold. Stamp for reply. HERBERT COLE (Artist), 39, Burton-road, London, S.W. 9. Concerts of known artists provided and managed.

WANTED, 20 Girls and Children to train as Toe Dancers for Pantomime, &c.; terms mod. MASLOVA ACADEMY, 12a, Melbourne-square, Brixton.

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Vacancy for two young ladies, to train for teachers (Musical preferred); small premium. Private and Class Lessons in OPERATIC, CLASSICAL, CHARACTER, &c., STEP, BUCK, and SCHOTTISCHE DANCING.
Private lessons by appointment.
Special Night Classes for those in business.
Vacancies for a few bright, pretty children to train. Terms moderate.
Special Musical Comedy Classes held.
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THEATRE ROYAL,

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Forthcoming Pantomime Season.

WANTED,

CHORUS

LADIES.

Apply in first instance, stating voice, and enclosing costume photograph, to

MR. HARRY RUSHWORTH,

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WANTED, Chorus Ladies; height at least 5ft. 5in.; with good figures and exceptional stage appearance; for first-class resident once-nightly pantomimes at Leeds and Bradford. Salary £3, including eight performances; half salary paid for two weeks' rehearsals. Send photo., in "boy's" costume if possible, with addresses for next three weeks.
Address, FRANCIS LAIDLER, Alhambra, Bradford.

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PANTOMIME ARTISTS' WANTS.

WANTED Known, TWO MOXONS, Vacant for Pantomime; good act for Grand or Kitchen scene, Comedy Foot Equilibrist, Comedy Dancing Jugglers, Comedy Hat Throwing; now with Mr. Frank Bostock's Circus. Address, 70, Satcll-road, Smethwick, Staffs.

WANTED Known,
Geo. Conquest, Junr.,
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Demobbed Sept. 16, after 3½ years in France.

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WANTED, Stage Carpenter, with own tools; must be accustomed to vaudeville and drama.
Apply by letter, with copy of references, salary required, &c., to W. H. BROADHEAD & SON, Hulme Hippodrome, Manchester.

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WANTED, good Billposter; permanency for suitable man.
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WANTED, good Billposters. State wage and experience. STOKE & NORTH STAFFORDSHIRE BILLPOSTING CO., LTD., New-street, Hanley.

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WANTED, Scenic Artists, to know that Leetes' hold a large stock of Scenic Colours, Brushes, &c. Write for Catalogue. A. LEETE & CO., 129, London-road, Southwark, S.E. 1

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WANTED Known, Assistant Manager; single; experienced; shorthand-typist, book-keeper; exemplary references; Pictures or Variety. P. M. M. ROGERS, 5, Henry-road, Finsbury Park, N. 4.

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Management or Assistant.
12 years' experience. Pictures and Variety.
WANTED, by HARRY J. BENJAMIN, 20, Selborne-road, Wood Green, N.22.

WANTED Known, HARRY MERLE, the Reliable Advertising Manager and Advance Agent. I know every fit-up date in the U.K. Expert biller and a hustler. I know my work from A to Z. Age 27, good appearance. Offer, with com., invited to HARRY MERLE, 19, Mumforth-street, Flint, N. Wales.

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WANTED, at once,
First-class Violinist.
Apply, MUSICAL DIRECTOR,
Coronet Theatre,
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WANTED, Two Violinists, for Merton district; open at once if possible. ABBOTT, 47, Uxbridge-road, Shepherd's Bush, W.

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WANTED, Instrumentalists, E flat Bass, E flat Clarinet, and Cornet (double with Violin preferred), to join Works Band (military, orchestra); Norwich district. Apply by letter, A. H., c/o Boosey & Co., 295, Regent-street, London, W.

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WANTED, 'Celliste, immediately; experienced young lady for tea lounge and hotel; permanency.
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MR. M. DE WOLFE

WISHES TO THANK HIS NUMEROUS FRIENDS AND COLLEAGUES FOR THEIR EXPRESSIONS OF SYMPATHY IN HIS RECENT BEREAVEMENT.

WANTED, for small dances, Pianist, Violinist, Banjo and Drummer, West End; must have experience, and be white men; demobilised preferred. State terms and partics.; no comp.ete bands or agents, please. Box 227, "The Era."

WANTED, Trio (Piano, Violin, and Organ), to relieve orchestra one day a week. Apply, Gem Picture Theatre, Lavender Hill.

WANTED, Trio, for Yorkshire hotel; three nights weekly of 2 hours. Lowest terms. Apply, Box 236, "The Era."

WANTED, Quartette for South Coast hotel; play 4 times daily; no food provided. Lowest terms. Apply, Box 235, "The Era."

WANTED, Musicians for Jazz Band, Banjos, Trap Drummers, &c. 'Phone, Blackburn, Battersea 1041, or write, 26, Falcon-grove, Clapham Junction, S.W. 11.

WANTED, Semi-Professional Musicians (Ladies and Gentlemen), to form Waltz and Jazz Bands, for immediate rehearsal; good amateurs not objected to; must be resident in London. Apply, BOLUS & BOYCE, 145, Oxford-street, W. 1.

WANTED, Wanted,
for high-class
Restaurant and Winter Gardens,

REAL JAZZ COMBINATION.
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Must be the real thing and of proved success, or useless.

State terms, where to be heard, &c.,
LOUIS BAXTER,
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Liverpool.

WANTED, for the 4th Dragoon Guards' Regimental Band, a Couple of Moderate String Players, chiefly for Dance Work.

Apply by letter to
BANDMASTER.
4th Dragoon Guards, Tidworth.

WANTED, Leaders, Repetiteurs, 'Cellists, also Trios, Quartettes, and small Orchestras, to register with me immediately, for hotel, café, and cinema engagements. Call Wednesday at 11 a.m. till 1 p.m. ZELBA'S AGENCY, 67, Newman-street, Oxford-street, W. 1.

WANTED, Flute Player for evenings, to play relief piano, afternoons.

Call, after 6.30. SCALA CINEMA, Hammersmith.

WANTED, Orchestral Pianist and Solo Cornet (gents.); Pictures and Variety; eight performances; open Oct. 6; A.M.U. terms, £3 2s. 6d. Apply, with refs., M. D., Windmillhill House, Motherwell.

WANTED, Solo Violinists, 'Cellists Double Basses, and Pianists to register for C. W. & F. N. Black's Orchestras on Liners. State age, experience 2 references for personal character Audition must be given. Terms, musicians, £12 per month; bandmasters, £13 to £14; uniform allowance, £1 5s. per month; war bonus until December 31, 1919, £3 per month. Also Musicians for Hotel and Cinema Orchestras. C. W. & F. N. BLACK, 14, Castle-street, Liverpool

WANTED, Musical Directors to write for particulars of EASTON'S MUSIC LENDING LIBRARY; very moderate terms. "Elmwood," Atkins-road, Clapham Park, S.W. 12. 'Phone, Streatham

WANTED, BERNARD HARRISON, String Specialist, Violinists' sample packets Solo tested Acribelle E (6 lengths), 1s. 1½d.; 'Cellists' gut A, 1s. 1½d.; Contra-Bassists' G, 3s. 6d.; post free professional list. 91, Wolseley-road, Sheffield.

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WANTED, Engagement as Musical Director, bâton only; resident or tour; late musical director for Stoll, Moss Empires, London Syndicate. F. CAMP, London Coliseum, W.C. 2.

WANTED Known, Well-known Musical Director, recent sole musical control of over 30 cinemas, desires London Cinema; excellent pianist, pipe organist and conductor; always in touch with large number of reliable musicians. Box 242, "The Era."

WANTED, BRILLIANT VIOLINIST-CONDUCTOR of EXCEPTIONAL ABILITIES, Cinema Orchestra, of 8, wants change, London only; present engagement over 5 years with PHENOMENAL SUCCESS; young and good appearance; immense library and perfect fitting of pictures; salary required for full orchestra, including relief pianist or organist, £50 per week. Agreement for not less than 1 year. Orchestra can be heard daily. Press notices, &c. Box 547, "The Era."

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MUSICIANS' WANTS.

WANTED Known, First-class Pianist-Conductor; disengaged; cinema, hotel, or restaurant; large West End experience; fine library; supply band if required; expert at fitting pictures. Box 155, "The Era."

WANTED, by competent Leader and Solo Violinist, large, Cinema or hotel. Trio or Orchestra; can supply own library; London only. SIGNOR LOMBARDO, 57, Ormiston-rd., Shepherd's Bush, W.

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WANTED, High-class Hotel or Café Engagement by Mr. and Mrs. CYRIL GODWIN, Leader and Pianiste, late "Plaza" and Astor Hotels, New York City; brilliant soloists; extensive library; highest testimonials; willing for audition. Apply, 4, Belgrave-avenue, Leicester.

WANTED, Engagement, by brilliant Violinist-Leader and Soloist; in London only. Address, 198, Barcomb-avenue, Streatham-hill, S.W.

WANTED Known, at liberty, first-class Leader (Violin); any business; cinema preferred; splendid library; can supply own orchestra. M. D., 32, Downs Park-road, Hackney, E. 8.

WANTED, S. J. HEATHCOCK, Violin Leader, at lib. Oct. 6.
Well up in Picture, Variety, or Mus. Com.
Apply, Post Office, Deritend, Birmingham.

WANTED, Engt., experienced Violiniste (leader and soloist), with or without library. EDITH J. MAINWOOD, G.S.M., 27a, Ravenstone-street, Balham, S.W. 12.

WANTED, Engt. Violinist, 1st or 2nd (orchestra preferred); good refs. Write, 21, Norbury-crescent, Norbury, S.W. 16.

WANTED, Deputy Work by exp. Lady Violiniste for 1 week, beginning next Friday; London or near. VIOLINISTE, The Court, Guildford.

WANTED, by Violinist, Engt. 2 or 3 evenings a week, for Dances. H. S. c/o Housekeeper, Lombard House, George-yard, E.C. 3.

WANTED Known, disengaged, EFFIE ARMOUR, L.R.A.M., Solo and Orchestral Violinist. 119, Sutherland-road, West Ealing.

WANTED, Engt. by first-class Violinist, in cinema, café, or dance work; good rag-time player. VIOLINIST, 98, Newark-street, Mile End, E. 1.

WANTED, Engagement by Violinist young, any line; London, Kent, or near. Write Box 231. "The Era."

WANTED, by Violinist, a start in the profession, any line; small salary. 45, West Hill-road, Southfields, S.W. 18.

WANTED, engagement in London Cinema by experienced Violinist; desires change. Box 225, "The Era."

WANTED, Engt. by experienced, any bus. MISS F. VALLEY, 52, Mount Pleasant-lane, Upper Clapton, London, N.E.

WANTED, Engt. by lady Cornet; exp. in all lines. P.A., MISS L. DOUGLAS, 197, Seven Sisters-road, Finsbury Park, N.

WANTED Known, Cornet Player, just demobilised, seeks work; experienced in orchestral and dance work; latter preferred. Apply, DEMPSEY, 44, Gold-street, Stepney Green, E. 1.

WANTED, Engt. by reliable Cornet and Trumpet, exp. any business; evenings only. TRUMPET, 9, Fauconberg-road, Chiswick, W.4.

WANTED Known, at liberty, Two Cornets; any bus.; touring preferred. NUTTALL, 35, St. Mary's-square, Kennington, S.E.

WANTED Known, First-class Clarinet, free Oct. 18, splendid tone; soloist; present engagement large hotel, Lancash.; open cinema, hotel, or tour; high or flat pitch; highest refs. Box 218, "The Era."

WANTED, by disabled soldier Clarinet Player, 15 years' experience, Evening Engt.; any business; London or district only. CLARINET, 23, Christchurch-road, Ilford.

WANTED, Engt. by Double Bass, evenings or 4 dances weekly, London; thoroughly experienced in every branch of the profession. Box 230, "The Era."

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WANTED, Engt. or Deputising, Bass. Z. E. HUNT, 5, Highgate-rd., N.W. 5.

WANTED, Engagement, Bassoon; Variety experience; refs.; Oct. 20. FENTON, Pavilion, Winter Gardens, Blackpool.

WANTED Known, brilliant Trombonist, at lib.; town only; fine Jazz soloist. Offers invited to "TROMBONIST," Box 233, "The Era."

WANTED, by experienced Trombonist any bus.; can join at once. GEORGE NICKS, 1, Guild Hall-place, Reading.

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WANTED Known, 'Cellist-Vocalist, A.R.C.M., lady, requires temp. Engt., hotel or hydro., from end of October till Christmas; no cinema; experienced London or West of England preferred. Apply X, Box 222, "The Era."

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WANTED, Engt., 'Cellist; cinema, café, or dances; London, evenings only. G. G., 57, Peel-street, Kensington, W. 8.

NOTICE.
WANTED Known, PIANIST, DISENGAGED Nov. 1, wants engagement for Manchester or Liverpool only. Only good offers entertained; experienced all lines; highest references. Write, E. VAN RENE, Spiero's Ricardy Band, Tower, Blackpool.

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WANTED, Engt. by Violinist (Supt.), 7 years exp. Pictures; London district preferred; have a fine library of music. Write, VIOLINIST, 148, Leaurst-road, Leytonstone, E.11.

WANTED, by first-class 'Cellist, Engagement for matinées and Engagements for evenings; deputy work or permanency; London or suburbs. G. B.-S., 6, St. Julian's Farm-road, S.E. 27.

WANTED, Re-engagement, by Oboeist, after Oct. 5; theatre closed; experienced in Military Band, Theatre, Varieties, and Pictures; distance no object if permanency; discharged with wounds, 10 years service. Apply, GEORGE HOWARD, 276, Friern-road, East Dulwich, or The Armoury, Tenterden, Kent.

WANTED, deputy work, Sundays, by Oboe.
23, Hillcrop-crescent, N. 7.

WANTED, Engagement by exp. Flute and Piccolo, to open at once; any business.
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WANTED, Engt. by brilliant Solo Flautist; also Piccolo. Soloist, hotel, café, or cinema; high or low pitch. Good offers only. Address, FLAUTIST, 62, Hill-avenue, Victoria Park, Bristol.

WANTED, Engt. by first-class Flute and Piccolo, just demobb.; any business. Write, D. McDONOUGH, 2, Rickett-street, Fulham, S.W. 6.

WANTED Known, Organist (orchestral) seeks post, evenings only, with Thursday and Saturday matinées. WEST, 42, Leopold-road, E. Finchley, N. 2.

WANTED, Engt. by Orchestral Pianist or Organist (Mustel or Pipe); hotel, café, cinema, or dances; could supply brilliant Solo Violinist; both West-End experience; excellent library. PAUL NEW, 164, Bravington-road, Maida Hill, W. 3.

WANTED Known, Proprietors not engaging Orchestras, note. JACK RHODES, Pianist-Organist; a musician; artistic extempo.; good library; lib. Monday. Terms, 40, Albert-street, London, N.W. 1.

WANTED Known, First-class Orchestral Pianist-Organist, at liberty Sundays; dances, hotels, cinemas. Box 192, "The Era."

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WANTED, Engt. by Relief Pianiste or deputising. W. H. H., 8, Chaucer-road, Acton, W. 3.

WANTED Known, Pianist, young lady, requires engagements, dances, &c. Write, E. STONE, 32, St. John's-mansions, Clapton-square, E. 5.

WANTED, deputy work, two days a week, by thoroughly exp. relief pianiste; N. or N.W. district preferred. Box 220, "The Era."

WANTED, by Pianiste (orchestral or solo), evening engagement in cinema or café; no matinées; would deputise. DOROTHY SARGANT, 46, Albany-street, Regent's Park, N.W.

WANTED Known, good Jazz Pianist Brixton-road, London, S.W. 9. STANLEY, 192,

WANTED, Engagement by brilliant Jazz Pianist (lady). WILLCOCKS, 19, Blomfield-court, Maida Vale, W. Telephone Paddington 7064.

WANTED, re-engt. by exp. Tympanist and Drummer; first-class refs. if required. TYMPANIST, 31, Duncan-road, Richmond, Surrey.

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WANTED Known, exp. Orch. Pianiste, at liberty Oct. 4; present season engt., café 3 yrs.; cinema; North preferred. WILLS Dringhouses, York.

WANTED, by thor. exp. Orchestral Pianiste (Cinema); good sight reader; good offers. PIANISTE, 270, Amhurst-road, Stoke Newington, N. 16.

WANTED, Sunday Engt. in Cinema by experienced lady pianiste; deputise or perm. FOSTER, 13, Romola-road, Herne Hill, S.E.

WANTED Known, Orchestral Pianiste, Disengaged for cinema, variety; would deputise. PIANISTE 11, Clarence-street, Kingston-on-Thames.

WANTED, Engt. by experienced Orchestral Pianiste; good offers only; no Sunday work. PIANISTE, 18, Bonfield-road, Lewisham, S.E. 13.

WANTED, Engt., experienced Relief Pianiste; good sight reader, extemporiser. C/o HILL, 88, Battersea Bridge-road.

WANTED, Engagement, Pianiste, Sil. Med., L.A.M. cinema orches. MISS MOORE, 34, Cambrian-road, Richmond.

WANTED, Engagement, Young Lady Pianist; good sight reader and accompanist; good stage appearance. STANLEY, 19, Offley-rd., London, S.W. 9.

WANTED, Engt., Pianist (gent.), cinema, solo, or concert party; first-class accompanist, sight reader; permanency pref. State terms, London or Suburbs, P., 10, Oxford-terrace, W. 2.

WANTED, Engt. as Relief Pianist; thoroughly experienced; would deputise. MISS NASH, 1, Mecklenburgh-street W.C. 1.

WANTED Known, just what you want for your dances or classes, brilliant Pianist, with or without orchestra; absolutely makes people dance; terms moderate. Don't miss this opportunity. MURCHISON, 55, Walm-lane, Cricklewood, N.W.

WANTED, by good Pianist, Engagement in Concert Party, Quadrille Band, or Cinema; evenings only. Box 216, "The Era."

WANTED Known, experienced Pianist, liberty Oct. 13; excellent references. DAWSON, c/o Cooper, 5, Kelly-street, Greenock.

MUSICIANS' WANTS.

WANTED, Engt. Double Drums, effects; experienced any business; can open at once. THEODORE GORDON, 13, Stanley-street Lowestoft.

WANTED Known, ex-Cavalry Drummer wishes to re-enlist in Depot Staff Band or good corps of drums. Apply, DRUMMER, 7, Gillingham-street, Victoria, London.

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WANTED, Engt., Dances, Theatre Variety, &c., disengaged Sunday next.
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WANTED, to Let for Season, Nottingham Central Fair Ground, Carrington-street and Market. COOLEY, 16, Carrington-street and Market-street, Nottingham.

WANTED, to Let,
Powerful Play,
Author's name booking asset. Strong comedy and child interest. On the burning question of unfairness to woman of English divorce law. Four star parts to choose from. Fine printing. Owner unable to tour. HERBERT DARNLEY, New Theatre, Cardiff.

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WANTED, to Sell, an Original Musical Comedy,
in three scenes, ten characters.
Can be read and music heard any day by appointment.
Also a Singing and Ballroom Dancing MUSIC-HALL ACT.
About 12 minutes. Two people (lady and gent.), tenor or baritone and soprano.
VERY REFINED ACT.
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Wires: "Hustler, Birkenhead."

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BIG BUSINESS EVERYWHERE.

BOROUGH THEATRE, STRATFORD, E.
(Just on) **£1,000.** (Just on)

ST. HELENS,
£867 18s. 9d.

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VACANT DATES—
Oct. 27, Nov. 10, 17, 24, Dec. 8.
This week (with his own Company)—
HIPPODROME, WREXHAM.
"Looking for a House To Let."

A ROYAL DIVORCE.

WANTED,
for this phenomenal attraction, weeks of
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BUSINESS ENORMOUS EVERYWHERE.
All our previous records broken on our recent visits to the Theatre Royal, Birmingham, Theatre Royal, Manchester, Grand Opera House, Belfast, and Gaiety Theatre, Dublin, and on our 68th visit to the Shakespeare Theatre, Liverpool, another record was broken, our gross takings for the week amounting to

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Write immediately to—
W. W. KELLY,
New T. R., Birkenhead.
Wires to "Hustler," Birkenhead.

WANTED

Production Week.

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MANY HAPPY RETURNS

OCTOBER 13.
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MIKE JOHNSON

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VACANT—Oct. 13. Oct. 27. Nov. 3.
Oct. 13. Oct. 27. Nov. 3.
Oct. 13. Oct. 27. Nov. 3.
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Oct. 20, 27.	-	-	To follow Nuneaton.
Oct. 20, 27.	-	-	To follow Nuneaton.
Nov. 17, 24.	-	-	To follow West Bromwich.
Nov. 17, 24.	-	-	To follow West Bromwich.

Also various later dates.

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Special productions will be carried for each play.

A season of six weeks will be played in Manchester, followed by seasons in Edinburgh, Glasgow, Newcastle, Liverpool, Nottingham, Leeds, Sheffield, Bristol, Bradford, Birmingham, Oxford, Cambridge and Brighton.

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"Coming Home"

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WANTED— C1. 2[illegible]-27

Refer has. P. Cooke, Esq., Grand, Nottingham, as to business week befor last. Also Peter Davey, Esq., as to enormous business last week Portsmouth. Mr. Davey, after witnessing attraction Tuesday, immediately re-booked 2nd week in April, 1920.

Wire— VIVIAN EDMONDS, Glenholm Green Road, Southsea.
Next Week: Theatre Royal, Stratford, E.

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REWARD.

IT HAS COME to the knowledge of MR. SIDNEY BLACK, the well-known Music-hall Dancer, that malicious insinuations are being made and circulated detrimental to his character. Mr. Black will pay a reward of £100 to anyone who will furnish the subscriber with sufficient information to trace and convict the author of these insinuations.
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Cast includes:
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KATHLYN HILLIARD
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FULL COMPANY - - - 34 CARRIED.

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ACTORS' ASSOCIATION MATTERS.

GENERAL SECRETARY'S NOTES.

Information has been received that Mr. D'Oyly Carte has paid £2 per week for rehearsals for his new company, the D'Oyly Carte Opera Company now on tour.

Minimum Salary.

Re the appeal in last week's "Era" for information as to artists receiving less than £3 per week, a letter has been received in which it is stated that in some companies artists are called upon to play leading parts for salaries as low as £2 5s. per week; and that in a certain opera company, to which we have written, the chorus are receiving £2 per week, out of which they are expected to find a good many stage props, such as shoes, stockings, etc.

Please let us have news of all such cases.

Profiteering Landladies.

Extracts from a letter received:—

178, Denmark-road, Lowestoft.
Sept. 24, 1919.

Dear Sir,—I am following with deep interest the paragraphs in "The Era" and "The Stage" regarding the difficulty of the professionals in obtaining suitable apartments, and the various suggestions put forward therein as to making known good professional apartment addresses. I cannot help noticing your remarks as to 'Profiteering Landladies" on page 8 of this week's "Era" (Sept. 24). I wish to say that I am quite prepared to keep my house open entirely for professionals only the whole year round.

The accommodation I have is for nine persons, namely:—One large front bedroom (double combined), or as bedroom only, with large front sitting-room, with fine tone piano; three other double combined rooms; one single combined room. I have also bathroom (hot and cold) and inside lavatory.

I have to get the papers of the profession each week, find out what companies and artists are coming, write to them, and state my terms and wait their replies, which sometimes never come. Lowestoft, being a busy place, is difficult in summer to get pro. apartments from June to December (after the fishing season), but from December to June there is no trouble at all, as it does not matter to some people who they put up then, so long as there are no visitors or fishing business people. Then the likes of us suffer.—Thanking you, I beg to remain,

(Sgd.) MRS. G. E. HILL.

Will artists going to Lowestoft kindly report on these rooms, and will landladies send us their addresses, accommodation, and terms?

Warning to Artists Going Abroad.

Thirty-seven francs to the £ sterling is the rate of exchange in France, and members have brought to our notice the fact that girls are being offered 450 francs per month to go to France. This represents £12 per month, or £3 per week, and it is impossible to live and save on less than £6 per week.

ALFRED LUGG,
(General Secretary).

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JAY LAURIER
SAM BARTON
DUSTY RHODES
MERLE'S COCKATOOS
SHAWLENE
ALBERT VOYCE
MORGAN & BURKE
DIE DAY and T

HAMMERSMITH PALACE
6.30 and 9.
Tel. HAMMERSMITH 106.

FRED KARNO
presents
"KILL OR KURE."

LADDIE CLIFF
MARIE KENDALL
TOM E. HOOD
FLORENCE YAYMEN
JOHANNYS
SADLER ELSIE FOUR

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LEW LAKE
presents
"JOLLY JACK TAR,"
A Nautical Musical Drama

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ALBERT WHELAN
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VAN HOVEN
TOM EDWARDS
ZETTA MOR
PETER BERNARD
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THE NELSONS

WOOLWICH HIPPODROME
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JAY LAURIER
VIOLET ESSEX
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"PRETTY PEGGY,"
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GERTIE GITANA
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POPLAR HIPPODROME
6.30 and 9.
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KATE CARNEY
ALBERT WHELAN
WHIT CUNLIFFE
ARTHUR FERRIS
TAKIO
DOLLY ELSWORTHY
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WOOLMER YOUNG
JACK SMILES

WILLESDEN HIPPODROME
6.30 and 9.
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LEW LAKE
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"KING OF THE AIR"

PUTNEY HIPPODROME
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G. H. ELLIOTT
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FRED KARNO
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"MOONSTRUCK."

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SAM HILTON — CISSIE LUPINO

MANAGING DIRECTOR MR. CHARLES GULLIVER TO WHOM ALL COMMUNICATIONS SHOULD BE ADDRESSED.

BILLY O'CONNOR

B. SHEREK.

NEXT WEEK'S CALLS.

MONDAY, OCTOBER 6, 1919.

The Editor relies upon the good faith of managers and other , and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR OCTOBER 27 NOW DUE.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Christie and King.

HAMILTON HIPPODROME (rehearsal, 1).—Arthur Rigby's revue, "Giggles and Girls," Gyp and George.

IPSWICH HIPPODROME (rehearsal, 2).—Beresford and Pearce present "Great Scott!"

IPSWICH LYCEUM THEATRE.—"For Services Rendered."

NORWICH HIPPODROME (rehearsal, 2).—Noni and Partner, Emeric and Ainslie, Fred Stirling, Dolly Victoria, Ivor Vinter, Mart and Pep, Sandy Powell.

NORWICH THEATRE ROYAL.—"The Arcadians."

PAISLEY RINK PALACE (rehearsal, 6).—Jim Camp and company in "Bella," Fred Luker, Havard Quartette.

PAISLEY THEATRE (rehearsal, 12).—Mr. Chalmers Mackey presents "The Wearing o' the Green," "Rollicking Rory."

RAYMOND King Laugh Maker.

HARRY BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4). 16 band parts quired).—9 Kute Kids, Alice Hughes, Troupe Lombards, Gee Collins, Zoeni, "Little Miss Mary" and company, Leo Dryden, Cornelius and Constance, Miss Rosie Gaston.

MILE END EMPIRE (rehearsal, 5).—Togo, Banzai, Olive West, Bran and Thwaites, and company as booked.

RAYMOND Supremest of Sorcerers.

LEON VINT CIRCUIT

BARRY DOCK PALACE.—Ellerslie Pyne, Stewart and Gliddon.

LLANELLY PALACE.—"The Tiger's Cub" company.

NEATH PALACE.—Seymour Collins, Viviana and company.

RAYMOND Master Magician.

LONDON SYNDICATE HALLS.
(See page 19.)

LONDON THEATRES OF VARIETIES.
(See page 19.)

MACNAGHTEN TOUR.

BLACKBURN.—George Hyam, Flynn and Haynson, Pansie Maisie and Max, 3 Neslos, Edis and Forbes, Nora McCarthy, Tom Reno, Sylvester and company, Sydney Black.

BRADFORD.—Jean and Josie, The O'Cullens, Sisters Holman, Frank H. Fox, Bros. Obo, Mullaney Bros.

BURNLEY.—"Bobo."

CARLISLE.—"The Getaway," Winter and Bunny, Record Quartette, Roselle and Clifford, Lilian and Gracie, Wu Chaio Troupe, Harold Moss and Isabel, Doc Campbell.

HALIFAX.—Winifred Ward, Soga Trio, Gaby Revette, Eddie Gray, Jack Barty, Morgan and Griffiths, "Après La Guerre."

HUDDERSFIELD.—Hymack, Ackroyd and Partner, Leslie Carter, Stowe Bros., Joe and Betty Binns, Alcide Capitaine, Lily Layton, Goff Godfrey.

LEICESTER.—Company as booked. Rehearsal at all halls at 12.

SOUTHAMPTON.—Ben Beyer, Crasey Hicks and Pass, Dan Fraser, Sylvia and Fox, Fulgora, Jack Kellino, 4 Shades, Valazzi.

WARRINGTON.—The Poppescues, Alpho, 5 Gold Flakes, Daly and Healy, "Oh! Mother," George Taylor, Cycling D'Ormondes.

RAYMOND Is in Town.

Moss' Empires
(See Cols. 5 and 6 of this page.)

STOLL TOUR.

ARDWICK EMPIRE (rehearsal, 12.30).—"The Bing Boys on Broadway."

BRISTOL HIPPODROME (rehearsal 12.30).—Jock Mills, The McNaughtons, Selkirk's "Clans of Bonnie Scotland," Edgar Curtis, Bioscope.

CHATHAM EMPIRE THEATRE (rehearsal, 2.30).—Wilfred Burnand, Renee and Godfrey, Osborne and Perryer, Geo. Ali, The Westwoods, Bioscope.

CHISWICK EMPIRE (rehearsal, 12).—Herbert Hoyle, May and Francis, Sammy Shields, Ina Hill, The Mandos, Robinson and Macken, Bioscope.

HACKNEY EMPIRE (rehearsal, 12).—Bromley Carter, The Uniques, Delvaine's Marionettes, Mary Leighton, Mutt and Jeff, Ex-Private Fagan, George Prince, Bioscope.

LEICESTER PALACE (rehearsal, 12).—"Sons of the Sea."

LONDON ALHAMBRA.—Oscar Asche's revue, "Eastward Ho!"

LONDON COLISEUM (rehearsal, 10).—Irene Vanbrugh and Co. in "Caroline," Tamara Swirskaya in "The Soul of Chopin," Will Evans in "The Lost Umbrella," Griffiths Bros., Nora Blaney and Gwen Farrar, Kiralfy Kiddies, Lecardo Bros. Oswald Bemand, Bioscope.

MANCHESTER HIPPODROME (rehearsal, 10).—Jen Latona, Ed. E. Ford, Benedetti Bros., Penrose and Whitlock, Ernest Roma, Bioscope.

SHEPHERD'S BUSH EMPIRE (rehearsal 12).—Peter Pariss, Joyce and Shields, Laddie Cliff, Frank Le Dent, Betty Balfour, Alex. Prince, Bioscope.

STOLL PICTURE THEATRE (London Opera House).—Pictures and varieties.

WOOD GREEN EMPIRE (rehearsal, 12).—Swinney and Swinney, Claude Lester, and company as booked.

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BOSCOMBE HIPPODROME (rehearsal, 1.30).—Jean Alexander, Nora Moore, Billy Rogers, Flora Cromer, Goodfellow and Gregson, Psychrene, Thayer and O'Neill, Paul Stephens.

BRIGHTON HIPPODROME (rehearsal, 12).—Van Dock, Jay Whidden, Florence Smithson, Sam Walsh, Poole's "Vindicitve," Harry Weldon, Mafuziang-Manchu Troupe, and company as booked.

GLASGOW ALHAMBRA (rehearsal, 12).—Bransby Williams, Daisy Wood, Conway Fields, Tex McLeod, Dippy Diers, Mareski, Phil Rallis Trio.

LEEDS HIPPODROME (rehearsal, 12).—"The Whirl of To-day."

LIVERPOOL HIPPODROME (rehearsal, 12).—Eddie Brown, Stone and Bradley, Twelve Palace Girls, Daisy Jerome, Zomah, Bruce Green, Billy Reeves and Co., Hilda Glyder, Nathano Bros.

MANCHESTER PALACE (rehearsal, 11).—Scot Gibson, Renee De Bauga, Robb Wilton, King and Benson, May Henderson, Augustus Yorke and Robert Leonard, Christy and Willis

MARGATE HIPPODROME (rehearsal, 2.30).—"The Girl from Kay's."

NEWCASTLE HIPPODROME (rehearsal, 12).—Miss Vesta Tilley, J. P. Ling, Hayman and Lowe, The Gt. Wieland, Daunton Shawe Troupe, Chris. Van Bern, Amourgis Duo.

PARIS ALHAMBRA.—Period commencing Oct. 10:—Two Tomboys, Glass and Grant, The Keystones, Fred Lindsay and Co., Russell Vokes and "Don," Two Ascots, Laveen and Cross, "Making Movies," Gaston Palmer.

PORTSMOUTH HIPPODROME (rehearsal, 1).—De Biere, Nellie Wallace, T. E. Dunville, Pip Powell and Co., Linden and Berridge, Carpati Bros.

PRESTON EMPIRE (rehearsal, 11).—Seymour Hicks and Co. in "Adam and Eve."

SHEFFIELD HIPPODROME (rehearsal, 12).—Zona Vevey and Max Erard, Knapp and Cornella, Milton Hayes, Dan Whitley Alexia and Morley, Three Jees, Roy Dove.

SOUTHAMPTON HIPPODROME (rehearsal, 1.30).—"Box o' Tricks."

SOUTHEN DHIPPODROME (rehearsal, 1.30).—Gt. Carmo, Russell Carr, Tom Stuart, Mollie Butler, Mann and Berger, Lily Flexmore.

WOLVERHAMPTON EMPIRE (rehearsal, 1).—Lew Lake presents "The Rib-Nosed Baboon," Victor Kelly, Armstrong and Howarth, Granville, The Westbrooks.

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Note.—All artists must attend rehearsal on Monday as per contract.

BARNSTAPLE THEATRE ROYAL.—Slingsby and Paskin's company in "Maid of the South" (Oct. 6, 7, and 8).

BRIDGWATER PALACE.—Slingsby and Paskin's company in "Maid of the South" (Oct. 9, 10, and 11).

CHEPSTOW PALACE.—Lowell Bros. Doris Hunter.

CHIPPENHAM PALACE.—Graham Pockett's company in "The Blindness of Virtue" (Oct. 6, 7 and 8).

JERSEY OPERA HOUSE.—Carlton Fredricks' company in "Little Babette."

SALISBURY NEW THEATRE.—Jay and Gerard's company in "The K.C."

SALISBURY PALACE.—"Over the Top" company.

TROWBRIDGE PALACE.—Graham Pockett's company in "The Blindness of Virtue" (Oct. 9, 10 and 11).

WEYMOUTH JUBILEE HALL.—Ro Hunter and his Wonder Horse Maggie Carr, The Daring Dinnies, The Three Joy Belles, Lauray and Walton.

YEOVIL PALACE.—The Red, White and Blue Trio, Harry Ray.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Margo, Nan Terry, The Doves, Flo and Rita, John Donald, Marie Terry, W. G. Watts.

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—Frank and Nava, Jack and Dora, Davison and Walton, Smith and Smith, Terry and West, Bennett and Hall, Alf. Whall, Masie Coyne, Geo. Parr, Herbert Harris, Tom Thomson, Jimmy Gibson, Rosa Rivers, Pamela Pearson, Madge Brooks, Eelis Rayne, Stanley Welbourne, Jock Burns.

AYR PAVILION (rehearsal, 1).—Hamlo Rastus and Banks, Gwen Thomas, The Avolos, Murphy and Mack, Tambo and Tambo, Lee and Kingston, Lottie Lennox.

BATH PALACE.—Bartle Quartette, The Five Bombays, Nellie Lewis, Charles Grantley, Harry West, Butler and Barnes, Bio., &c.

CHELTENHAM HIPPODROME.—"Trip to Paris" revue.

FARNHAM EXCHANGE HALL.—"Shrapnel."

FELIXSTOWE PLAYHOUSE (rehearsal, 2).—Gane and Morley's "Pierrot, Pierrette, and Piano" company.

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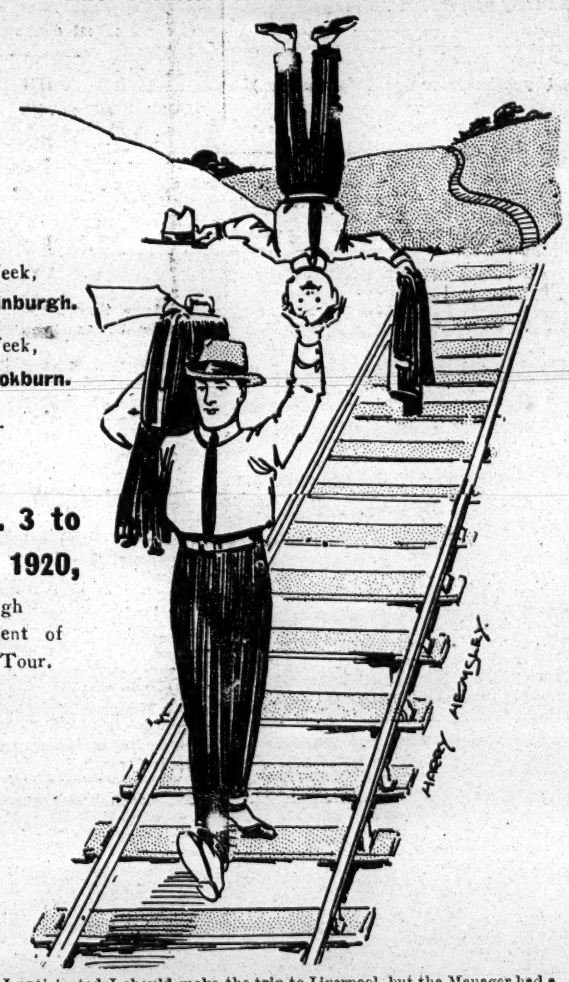

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Next Week, Palace, Blackburn.

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This is how I anticipated I should make the trip to Liverpool, but the Manager had a look at my Walking Boots, and said I had better stay in Edinburgh another week!

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GLASGOW PAVILION (rehearsal, 11).—Harry Tate, Smith and Joyce, Will Rando and Dog, Lillie Langtry, Emilie Lay and Pianist, Brothers Alder.

GOOLE COLISEUM (rehearsal, 1).—Fuji Family, Holson and Bert, The Copelands, Major Bleno, Roland Carter Trio, Marcelle, De Vere, Pro-Pello, Peter and Potts.

GUILDFORD ROYAL.—McDonald and Young present "Shanghai."

LONDON, CANNING TOWN, IMPERIAL (rehearsal, 11.30).—Kuba Quartette, Bob Pender's Giants, Little Zola, Ella Roma, Tom Leamore, and others as booked.

LONDON GRANVILLE.—Revue, "A Model Muddle," Payne and Doughty, Takase, Alice Hollander, Vine and Brewer, Fred Holt, Two Tomboys, Pathé's Gazette.

LONDON SHOREDITCH EMPIRE.—Haywood and Hay, Bram and Devier, James and Grace Ross, Bond Rowell, Tom and Marie Matramo, Ben and Cornell, Tom Varley.

LONDON VICTORIA PALACE.—Ruth Vincent, Wish Wynne, Malcolm Scott, Austin Rudd, Phil and Phlora, Dainty Danes, Bi-Bo-Bi, Deguechi Troupe.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Julot and Piero, Fred Stanford, Kitty Corri, Jubb and Jerome, Leslie Elliott, Henri Merton, Hartley Wonders.

PENGE EMPIRE (rehearsal, 12).—N Carter Slaughter and Jenny Lynn in "Nell Gwynne."

PONTYPRIDD TOWN HALL.—The Bournemouth Municipal Orchestra, under the direction of Mr. Dan Godfrey, Marie Novello, Ivor Foster, Charles Tree, Nibbs and Doris, Mayne and Sheridan, Thornley Dodge, The Novas.

READING PALACE THEATRE.—Ristori, Lorene and Kidd, Dorothy Storm, Pathé Gazette, Larrett, Rolando Martin, Langley Bros., Cullen and Carthy.

SALFORD REGENT.—Les Bastiens, Mlle. Clo D'Arte, Jack Poulter, Sister Sprightly, Geo. Dundas, Baxter and St. Wilma, Gertie Lanner, Duncan and Brasque, Tom Mullen, Regent Bioscope.

STIRLING ALHAMBRA (rehearsal, 1).—Tommy and Yvonne, Jenkins Bros., Gene Gordon, David and Marriot, Ray Wallace, R. F. Morrison, The Neptune Quintette.

In consequence of the strike and the shortage of paper we are compelled to refer our readers to the advertisement pages for a large number of the calls.

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These calls are communicated by the management for the convenience of Artistes without prejudice.

CALLS FOR MONDAY, OCTOBER 6, 1919.

No Deputies will be accepted at Rehearsals. Any Artistes absenting themselves will be liable to have their contracts cancelled.

These Calls are issued subject to Railway facilities.

THE LONDON HIPPODROME.

Rehearsal at 11 a.m. for:—
"Joy-Bells."

EMPIRE, FINSBURY PARK.

Rehearsal at 1 p.m. for:—
Albert de Courville's "Hotch Potch."

EMPIRE, NEW CROSS.

Rehearsal at 1 p.m. for:—
Fred Karno presents "Hustle" James Fawn, Martini, The Anseroul Troupe, Sam Mayo.

EMPIRE, STRATFORD.

Rehearsal at 1 p.m. for:—
Harry Day presents "Fumbeams."

ALEXANDRA THEATRE, STOKE NEWINGTON.

EMPIRE, CARDIFF.

Rehearsal at 1 p.m. for:—
Ernie Mayne, Gilday and Fox, G. H. Chirgwin, The Ten Coomies, Kitchen Comedy Four, Dale and O'Malley, Bob Anderson.

EMPIRE, SWANSEA.

Rehearsal at 1 p.m. for:—
R. A. Roberts, Tom Clare, Burr and Hope, Fred Curran, Vanwy Chard, Crossman and Winter, George Calver.

EMPIRE, NEWPORT.

Rehearsal at 1 p.m. for:—
Ella Retford, Wyn and Ivy, Bert Elliott, The Canton Troupe, Jack Thomas.

OLYMPIA, CARDIFF.

Rehearsal at 11 a.m. for
Artists as booked.

Will Artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the Sole Bookings of the former Theatre?

EMPIRE, NOTTINGHAM.

Rehearsal at 1 p.m. for:—
George Mozart, The Margaret Golda Quartette, Franco Piper, The Terry Twins, Les Klicks, The Real McKays, Tom E. Hughes.

EMPIRE, GLASGOW.

Rehearsal at 11 a.m. for:—
Albert de Courville's "Keep 'em Alive."

COLISEUM, GLASGOW

Rehearsal at 1 p.m. for:—
Naughton and Gold Fred Rex and Co., Elkins, Fay and Elkins, Jock McKay, Zellini, Elsie Southgate, Plattier Bros.

EMPIRE PALACE, BIRMINGHAM.

Rehearsal at 12.30 p.m. for:—
Scott and Whaley, W. H. Brand, Rosie Reys, Maggie Clifton, Susie Marney, Frank Whitman, Will Collinson.

GRAND, BIRMINGHAM.

Rehearsal at 1 p.m. for:—
Jack Pleasants, Melville Gideon, Wal Langtry, Bert Harrow, Barts Trio, Fields and Doreen, Cooper and Lait.

NEW PALACE, SUMMERHILL, BIRMINGHAM.

Rehearsal at 12 noon for:—
Engagements as Booked.

EMPIRE PALACE, LIVERPOOL.

Rehearsal at 1 p.m. for:—
David Devant, Charlie Rich, Haley's Juveniles, Rich Hayes, May Sherrard, Harry Champion.

OLYMPIA, LIVERPOOL.

Rehearsal at 1 p.m. for:—
George Grossmith and Edward Laurillard's "Chu Chin Chow."

EMPIRE PALACE, LEEDS.

Rehearsal at 1 p.m. for:—
Percy Honri, Nixon Grey, Liane D'Eve, Fenner and Roberts, The Girtons, Arthur Cooke, Daisy Taylor.

PALACE THEATRE, HULL.

Rehearsal at 1 p.m. for:—
Hetty King, Ben Albert, Madam Dalmere's Table Circus, The Hamamura Family, Tillers 12 Manchester Mites, G. S. Melvin, Jack Lane.

EMPIRE PALACE, SHEFFIELD.

Rehearsal at 1 p.m. for:—
Nina Gordon, Four Swifts, Horace Jones, The O'Gorman Brothers, Tom D. Newell, Billy O'Connor, Pasquali Bros.

ALHAMBRA, BRADFORD.

Rehearsal at 12.15 p.m. for:—
George Carney We Three, The Three Morrellys, Herbert Cave, Yamamoto and Koyoshi.

EMPIRE, NEWCASTLE-ON-TYNE.

Rehearsal at 1 p.m. for:—
Harry Day presents "Stunts."

EMPIRE THEATRE, EDINBURGH.

Rehearsal at 1 p.m. for:—
Fred Barnes, Hedges Bros. and Jacobsen, Lucille Benstead, Elsie Roby, Will Gardener, Clark's Cyclists, Mooney and Holbein, Paul Witt and Teddie Burt.

EMPIRE CINEMA, NEWCASTLE.

Picture entertainments.

KING'S THEATRE, SOUTHSEA.

Rehearsal at 1.30 p.m. for:—
Ella Shields, Hayman and Franklin, Melody Makers, Nella Allan, Ben and Mark, Tom Gott, May Erne and Erne Chester, Mlle. Doria.

EMPIRE, SUNDERLAND.

Rehearsal at 1 p.m. for:—
Wylie-Tate presents "The Follies of 1919." Artists are requested to bring Band Parts for full Orchestra, including Horns and Bassoon.
(Managing Director, Richard Thornton.)

EMPIRE PALACE, S. SHIELDS.

Rehearsal at 1 p.m. for:—
I.V.T.A. present "Lads of the Village."
(Note.—South Shields bar Tynemouth.)
(Managing Director, Richard Thornton.)

EMPIRE, WEST HARTLEPOOL.

Wylie-Tate presents Rehearsal at 12 noon for:—
1919."
(Managing Director, Richard Thornton).

EMPIRE, GATESHEAD.

Rehearsal at 12 noon for:—
George Bass, Cowboy Minstrels, Meteor Trio, Glebe Singers, Frank and Vesta, Bert Weston, Broughton and Creedon.
(Managing Director, Richard Thornton).

GRAND THEATRE, NOTTINGHAM.

Rehearsal at 1 p.m. for:—
Company as booked.

Artistes' Business must be absolutely free from vulgarity.

Special provision has been made at each Theatre for the exhibition of loose Photographs. Artistes are invited to supply these to the Manager on reaching the Theatre, and they will be returned in good condition at the end of the week.

Scenery and Properties must be fireproofed to approval of Local Authorities.

Applications for Engagements by Artistes or their Agents must be addressed to Head Office. State salaries required for (*a*) West End, (*b*) Suburban, (*c*) Large, and (*d*) Small Provincial Halls. A list of existing engagements must be enclosed. Artistes are requested to accredit only one Agent at the same time and to notify the Company immediately of any change of Agents.

Silence a polite negative.

Artistes desirous of submitting their Acts at private auditions should communicate with Head Office.

Matinées are held every Wednesday at the **Empire Theatre, South Shields,** at which new acts may be presented. Applications should be made to the Manager at the Theatre.

NOTE.—These Matinées are discontinued until further notice.

Engagements of Artistes are subject to cancellation if the following requirements are not observed:—

(1) Matter for bills and programmes, blocks, specimens of pictorials (if any) and a list of engagements with (*a*) in the case of singers, copies of the songs and patter, (*b*) in the case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's Licence, must be sent to Head Office three weeks at least before opening.

(2) Artistes must attend rehearsals, no deputies being accepted.

(3) **Press Matter and Photos.** Star Artistes, Feature, and Speciality Acts are requested to furnish the Press Publicity Department (Representative, Mr. Alfred Davies) with any interesting matter pertaining to their turn, with latest photos (non-copyright), for newspaper reproduction, three weeks before opening.

Important Notice to Artistes and Agents. When an Artiste or Act having previously played on the Moss' Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent who negotiated the last engagement, unless notice has been received from the Artiste that this is not desired.

Contracts and Orders. No contracts or orders for services or goods will be recognised unless upon an Official Form issued from Head Office and signed by the **Managing Director** or **Business Manager,** and the Company concerned may refuse payment for all services rendered or goods supplied except in accordance with this notice.

Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly statements must be sent to Head Office.

The Company on whose behalf Contracts or Orders are signed is solely responsible for payment.

The Company will not hold itself responsible for loss or damage to Manuscripts, Songs, etc., submitted or sent to it for any purpose.

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THEATRICAL GOSSIP.

The Strike Sensation—King's Stage Hands' Dispute—The Day of Postponements—The Edyth Goodall Enterprise.

War-time conditions have been revived by the strike of the railways, and restrictions and rations are reimposed, to the great disgust of all. It is very trying to the public to be subjected to such conditions through no fault of their own, and little sympathy for those who have precipitated the present state of affairs exists.

Striking at the Strikers.

That same undaunted, cheery, "Are-we-down-hearted—No!" spirit, which has been so prevalent in all classes in helping to fight against and to counteract the so-suddenly-sprung railway strike, has animated the theatrical profession throughout. Managers, actors, actresses, "chorus" ladies and men, stage hands, "front of house staffs," and, indeed, "All concerned," have collaborated in the truest and most commonsensible, democratic form of comradeship to fight all difficulties and to "carry on."

Consideration for Choristers.

In the course of these strike-time peregrinations the present writer found, for example, the proprietors and managers of musical plays, revues, &c., making arrangements for their lady "chorus" folk, and for some of the "chorus" men who live at distances needing trams and such—to keep at home *pro tem.*—and to utilise only the services of those "chorus" and small-part people whose "digs" are within measurable distance of their work.

Pianos as Orchestras.

This roaming writer also found that in certain cases—even in the best West-End musical-play circles—managers were arranging to do without those of their orchestra people who do not live within reasonable reach. "We are prepared," said several managers in effect, "not only to play with what principals we can get, and with a greatly reduced chorus, but even to pop on a piano in place of an orchestra in order to spare our artists, instrumentalists, and staffs terrible travel-trouble at such a time!"

Home from the Holidays.

Mr. H. W. Rowland, the secretary of the Theatrical Managers' Association, which has grappled so energetically with the touring situation, was on holiday when the trouble began. He acted with characteristic promptitude, and caught a train from Derby to London on Friday afternoon.

The Hammersmith Strike.

On the eve of the great railway strike one of minor importance, but involving a principle, was begun at Hammersmith, where several of the stage hands left their posts. Particulars of the dispute are given fully in another column, in which both sides are given a hearing. Meanwhile we are inclined to ask where is the Combined Entertainments Industry Committee, which was formed to deal with [illegible] as these?

"The Merchant" Postponed.

Mr. J. B. Fagan, who was to have opened his season at the Court Theatre tomorrow with "The Merchant of Venice," was unable to leave Manchester with his company, and the revival at the Court announced for this evening is consequently postponed.

The Edyth Goodall Enterprise.

"The Little Visitors" is one of the plays acquired by the syndicate concerned with the forthcoming managerial enterprise of that popular and clever actress, Miss Edyth Goodall. This play has been adapted by the authoress, Miss Daisy Ashford (and two other ladies), from the story of the same name, which Miss A. is credited with having written at the age of nine! The piece, which follows the story very closely, is a sort of Christmas children's entertainment.

The other plays "underlined" for production by the Edyth Goodall syndicate (which comprises her husband, Mr. Schuster, and Lord Lathom) include—in addition to Mr. Drinkwater's "Mary Stuart" drama named hereinbefore—a new modern drama written by a well-known novelist-playwright—Mr. Arnold Bennett to wit. A. B. this time seems to have forsaken Staffordshire for Lancashire for his play "scene."

"Cyrano" Stays.

Mr. J. L. Sacks states that he is arranging for another theatre whereat to present "The Lilac Domino," which ended its two years' run at the Empire last Saturday, and that as he has had to postpone his Savoy production of "Tiger Rose" awhile, it has been arranged that Mr. Loraine shall stay there with "Cyrano" a week or two later than was originally intended.

Ambient and an Angel.

Mark Ambient has been very wroth at certain paragraphists having stated that the new play which he has written for Mr. and Mrs. Nettlefold to play in at the Scala is based on a novel of his (M. A.'s) called "The Destroying Angel." That author denies this in toto. He avers that it is quite an original play. 'Tis well!

Bandboxes.

Speaking of the Scala, the Bancrofts' Prince of Wales's Theatre, which stood on the Scala's site (or part thereof), was such a delightful little theatre intime that it used to be known as "The Bandbox." And now Mr. Gilbert Miller tells us that he is going to build two theatres, one of which will be small and cosy, and named "The Bandbox."

"The Kiss Call."

Whatever happens, Sir Alfred Butt is, we hear, determined to produce the new Gaiety musical play, "The Kiss Call," tomorrow evening. Mr. Ivan Caryll, the composer, resuming the position he held in the old Gaiety days, will conduct his own score at the first performance, and there is no doubt that a very hearty reception awaits him.

Amateur Theatricals.

The amateur dramatic clubs, which have been to a great extent dormant during the war, are now busy preparing for their new season. The Incorporated Society of Authors has just issued a new edition of the list of plays it controls for its members. Among the authors' names are George Bernard Shaw, Granville Barker, Macdonald Hastings, Henry Arthur Jones, and E. Temple Thurston.

E.T.D.C. Redivivus.

The Edward Terry Dramatic Club, founded in 1908 by Miss G. Worth Daffern (Mrs. Cottle Green), is now, we learn, resuming its pre-war activities. Mr. Lewis Winn has been engaged as producer, and three or more modern comedies, with several one-act plays, will be given during the coming season. Sir John Hare is president, in succession, of course, to the late Mr. Terry. The hon. secretary is Miss Daffern.

Phœnix Play Producing Society.

Owing to the great success which has attended the recent revivals by the Stage Society of comedies by Congreve, Vanbrugh, and Farquhar, as also on account of the enthusiastic wishes repeatedly expressed in every quarter that more frequent opportunities may be given of seeing plays from Elizabethan, Restoration, and later times, the council of the Incorporated Stage Society have decided that there shall be formed under its auspices a new society, the Phoenix, to continue with wider scope and clearly defined aim the work which has already been so happily inaugurated.

The committee of the Phoenix have selected for production during the first season the following plays:—"The Duchess of Malfi" (John Webster), "Marriage à la Mode" (John Dryden), "The Fair Maid of the West," Part I. (Thomas Heywood) "Don Carlos" (Thomas Otway), and "Volpone" (Ben Jonson). "The Duchess of Malfi" will be produced on Sunday, Nov. 16.

The Stratford Theatres.

We understand that an offer of £70,000 has been made for the two theatres at Stratford.

"Puggles."

Mr. Keith Shepherd is shortly producing a new comedy in three acts entitled "Puggles," written by A. Patrick Wilson, author of "Bauldy." Puggles, the heroine of the piece, is of the "Bunty" type of character, and will be played by Miss Violet Rangdale. The comedy can be seen at the Palace, Clacton, during the week of Oct. 6, and a short tour is being arranged by Mr. H. W. Rowland. Mr. Keith Shepherd will have the part of George Brooks, and the remainder of the cast comprises Mr. J. Edward Fraser, Mr. Lionel Yeoman, Mr. Cecil Rayne, Mr. H. E. Arkwright, Miss Maud Linden, Miss Mabs St. Clair, Miss Judith Spencer, and Mr. Geo. Barran.

The Gilbert and Sullivan Season.

In connection with the notable revival this week of the Gilbert and Sullivan operas at the Princes Theatre, useful information has been issued in the form of a neatly-got-up programme, which gives not only the dates of productions during the present season but also those of the original production of the operas and subsequent revivals. In a very artistic coloured illustration is seen a procession of the principal characters in the operas, headed by the Mikado, the whole forming a most effective picture well worthy of being kept as a souvenir of an interesting theatrical event.

Death of Reginald Anson.

The mother of Reginald Anson has received a telegram to the effect that her son passed away last week in the sanatorium in Australia where he has been recuperating for the last two months. He was the son of G. W. Anson, and for many years a valued member of Mr. Oscar Asche's company, both in the West End and on tour. His remarkable performance as the Slave in "Kismet" will be recalled.

Coronet Theatre.

The proprietors of the Coronet Theatre, Notting Hill Gate, announce that they are prepared to sell the property with immediate possession. The theatre is fully licensed for stage plays and cinematograph performances. It is at present a successful picture house. There is seating accommodation for about 1,100. The lease is for 68 years unexpired.

"The Robe of Feathers."

Mr. Dalhousie Young's Japanese gesture play, "The Robe of Feathers," will be revived in the near future, at the Coliseum. It was first produced by Miss Margaret Morris at the Court Theatre, and was revived later in the provinces with Miss Helen Winter as the Moon Fairy, and Mr. Georges H. Coombe as the Fisherman. "The Robe of Feathers" will be followed by another musical gesture play by the same composer, based on a theme from the imaginative mind of Mr. Lawrence Housman. For this production no name sufficiently appropriate has yet been found.

THE BRANSGROVE WAY.

The writer saw Mr. Sydney Bransgrove for a few moments during the week-end, and he was looking just a little worried, naturally, owing to the strike. His Shakespearean company had to open at Norwich, and to arrange a journey from Watford needed some thought, especially as his advance manager wired that the bookings were enormous for Mr. Henry Baynton, and insisted upon the company appearing. Motor lorries were arranged. The artists started very early on Sunday and looked as if they were going for a beanfast. No reports of sea or land sickness have yet been received at Mr. Bransgrove's London offices.

A smart piece of business was executed on Saturday: Practically all the London suburban theatres were telephoned by Mr. Bransgrove and offered attractions in the event of companies already booked being unable to travel, and in one case the offer was gladly accepted by Mr. Fredericks, of Stratford, where "The Prince and the Beggar Maid" opened to splendid business.

Proprietors and managers, by the way, should note Mr. Bransgrove's pantomime casts and vacancies.

THEATRES AND THE STRIKE.

THE SITUATION IN TOWN AND COUNTRY.

LATE WIRES FROM OUR PROVINCIAL CORRESPONDENTS.

The sudden cessation of work on railways has played havoc with business all over the country, and particularly with theatrical enterprise. So far as the metropolis is concerned, there has been no dislocation, and theatres have kept open, and hope to carry on under all circumstances. In the provinces, however, circumstances were naturally very different, and the telegrams from our local correspondents in various provincial centres gives evidence of the chaotic conditions to which the sudden stoppage of the railways gave rise.

THE WEST-END THEATRES.

On Monday evening the West-End theatres were unquestionably beginning to feel the effects of the railway strike. Certain theatres, like the Pavilion and the Shaftesbury, had the "House Full" boards displayed in their porticos, it is true, but the average manager had to record the sad fact that there were a number of vacant seats in his house.

The trouble does not seem to be confined to one particular part of the house. At the Lyric, for instance, it was the unreserved parts of the theatre that were more particularly affected, whilst at the Globe, on the other hand, the unreserved parts were crowded, and it was only in the stalls that there were a few vacancies.

The proposal to close the theatres which finds favour in certain journalistic quarters provoked a vigorous retort from Mr. Frank Boor, the breezy manager of the St. Martin's Theatre. Keep the theatres open, said Mr. Boor, and keep the people out of the streets. It's the surest way of keeping law and order, as it is only when people wander about the streets with nothing to do that trouble occurs. Well and truly spoken, Mr. Boor!

POSITION IN THE PROVINCES.

(By Wire from Our Correspondent.)

BIRMINGHAM.

All houses except Prince of Wales provided good programmes, in spite of strike. Scenery was improvised to overcome transport difficulties. Owing to the impossibility of "Going Up" company travelling from Plymouth the Prince's is closed till Thursday, when the "Belle of New York" will be put on. "The Land of Promise" prolonged its stay at the Royal.

BRISTOL.

Carl Rosa at the Princes and stock company at the Royal.

BATH.

Mr. Percy Hutchison's "Luck of the Navy" company, which did splendid business at Bath last week, arranged to reach Worthing by road. Directly after the show on Saturday night the artists had to pack their belongings, the management engaging a char-à-banc to be in waiting to take them on their long night drive to the South Coast watering-place. A motor lorry followed with the scenery.

CAMBRIDGE.

The Lee White and Clay Smith production, "U.S.A.," was billed for the New Theatre for the first half of the week, but was held up in Wakefield by the railway strike. An attempt was made to exchange by motor the company who presented "The Rosary" in Cambridge last week with Mr. Augustus Bingham's company in "Bubbly," who have been performing at Oxford.

CARDIFF.

"Daddalums" duly appeared at New Theatre, with Louis Calvert, prior London production, but scenery left at Plymouth.

DUNDEE.

Durward Lely's "Bonnie Brier Bush" retained another week at Her Majesty's in place of "Betty."

DOUGLAS (I.O.M.).

All the places of amusement in the Isle of Man closed down this (Saturday) evening, with the exception of picture shows, and Mr. Ernest E. Norris Cos. in repertoire at the Gaiety Theatre.

EDINBURGH.

Railway strike necessitates Martin Harvey remaining at Lyceum.

EASTBOURNE.

"Chu Chin Chow," which played last week at Devonshire Park, proceeded to Hastings by motors. "Roxana" company, due from Accrington, cancelled. Ivor and Thomas company happened to be on the spot, and will play "Under Orders" four nights, and produce new play, "Sinners Both," Friday night.

"Billeted" arrived from Brighton to appear at the Pier Theatre in place of cancelled "Freedom of the Seas," from Birkenhead.

"Ginger" revue company conveyed to Chatham by motors, which, returning via Dover, brought "Joys, Limited," company to the Hippodrome.

GLASGOW.

The strike played havoc with theatrical arrangements here. The only lucky theatres were the Royal, where Beecham Opera Company is on a month's visit, and the Princess's, where John Clyde's repertory company is producing a series of Scotch dramas. At the Metropole, Harry Foxwell's company, which motored from Blackpool on Sunday, were able to produce "The Wife and the Other Woman." Their scenery, which left on Friday, had not arrived on Monday. The King's retained "The Maid of the Mountains" company, as "Oh, Joy!" had not arrived from Leeds and "The Maid" company could not get to Newcastle.

GREAT YARMOUTH.

In spite of difficulties of transport, Harry Firth brought company from Lynn to Yarmouth by road, and is producing "Oh So Dainty" at the Theatre Royal. The company travelled by flour merchant's lorry, and arrived covered with flour and dust, and bringing 12 cwt. of mails collected on the way. The Courtneidge company in "Law Divine" had an exciting journey by motor wagon from Boston, and opened to time at Aquarium.

LIVERPOOL.

Railway strike seriously affected theatrical movements in Liverpool, and in several instances last week's shows are being repeated. This is the case at the Royal Court Theatre, "Betty" being unable to move to Birmingham to make room for Martin Harvey, due from Edinburgh.

At Olympia "Chu Chin Chow" has another fortnight to run. "Beauty and the Barge" still remains at the Playhouse, and the O'Mara opera season continues at the Shakespeare, so that those three places were not concerned about the dispute.

NEWCASTLE.

Programmes submitted are practically the same as last week. Klitgaarde continues at the Royal with "Gay Bohemia." Seymour Hicks and Isobel Elsom remain at the Hippodrome, but play "Adam and Eve" instead of "Sleeping Partners."

PLYMOUTH.

At the Theatre Royal "Going Up" remained another week. At the Grand the stock company presented the drama, "Ever-open Door." At the Repertory Theatre the King-Parry company presented "Passers-By."

RAMSGATE.

Strike obstacles successfully overcome. In place of "Billeted," which could not get here, "Three Weeks" paid a return visit to the Palace, having only to travel a short distance from Margate by road. Alexandra Opera Company reached West Cliff Hall from Deal.

STRATFORD.

"Uncle Sam," which is being presented at the Borough, Stratford, this week by Messrs. Macdonald and Young, came from Hastings.

SOUTHEND.

"Mr. Manhattan," due Bradford, stayed a second week at Southend.

WATFORD.

Not many companies last week-end had the good fortune to be in such a favourable position as regards fulfilling this week's engagement as Miss Evelyn A'Dell's company, with "The Greater Love," who are at the Palace, Watford. Last week they were playing at St. Alban's, which is only eight miles' distance from Watford.

MANAGERIAL EFFORTS.

The bombshell strike caused considerable dislocation in the arrangements of touring companies over the week-end.

Managers with headquarters in London had almost continuous meetings on Saturday at the offices of the Theatrical Managers' Association, 52, Shaftesbury-avenue, W. 1., making arrangements to minimise as far as possible the difficulties of the situation. The first suggestion that all companies should remain for a second week at the town they were playing was found impracticable, as many companies with journeys possible by motor traction were making arrangements to "get through."

On Saturday Mr. Rowland 'phoned to the Director-General of Transport, and was assured that companies who could get lorries would not be interfered with so far as they were concerned in issuing instructions, and would be practically safe till Monday.

Meetings are being held daily this week to deal with next Sunday's transport. Companies with impossible motor journeys are being mutually switched over to adjacent towns. Touring managers who are in difficulties over next week should wire full particulars to the secretary, Mr. H. W. Rowland, registered address "Topohill, Piccy, London." 'Phone: Regent 1651.

MR. ARTHUR GIBBONS.

Mr. Arthur Gibbons, hon. secretary of the Touring Managers' Association, interviewed by an "Era" representative, said that in the majority of cases the theatrical companies had reached their destination, but only at an enormous cost and inconvenience. After preliminary meetings on Saturday a special meeting of the Theatrical Managers' and the Touring Managers' Associations was held on Monday, with Mr. Macdonald in the chair. All the managers placed touring lists on the table, and new arrangements were made by means of shuffling and changing dates.

Regarding the expenses of travelling, Mr. Gibbons said that in some cases it had cost a company £150 to get to their destination by means of motor-lorries and other vehicles. He knew of one instance where an estimate for £500 had been sent in. He himself had paid £60 to transport a company, consisting of only ten persons, from Port Talbot to Salisbury. Mr. Sacks was able to arrange for an "Uncle Sam" Co. to travel to Bournemouth by means of an aeroplane, and he had himself sent a "Rotters" Co. from London to Tunbridge Wells by taxicabs at an exorbitant price. Mr. Bromley Challenor and company were detained in Manchester and unable to fulfil their engagement to appear at the Palace Pier, Brighton, this week.

An important fact mentioned by Mr. Gibbons was that the Director-General of Transport had been approached by the combined managers, and asked to give what assistance he could, the feeling being that the next most important matter after providing food for the people was to make provision for the continuation of their amusements, which had so much to do with keeping up their morale and cheerfulness under trying conditions.

"One of the most awkward things that has happened as a result of the strike," said Mr. Gibbons, "is where a company has been detained in a town beyond the first week's engagement, and another company has been able to get there and play as engaged at the same house. This has, of course, led to a fiasco in more ways than one, more particularly in regard to apartments."

SOLDIER-ACTORS AS DRIVERS.

The members of Les Rouges et Noirs company, playing in the revue "Splinters" at the Kennington Theatre, on hearing of the strike, at once volunteered their services as M.T. drivers, having had great experience in France in that capacity. They had, of course, to ask to be relieved at 6 o'clock each evening, and at 1.30 on Thursday, the day of their matinée.

Mr. Rollo Balmain and "The Misleading Lady" Company motored through Mid-Wales on Monday, arriving at the Coliseum, Aberystwyth, at six o'clock in the evening and opening at eight to an enthusiastic house.

Mr. Herbert Shelley wires:—"Got my company and scenery from Coventry to Burton by road all safe."

Hovenden's British Grease Paints

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LINING PENCILS & COCOA BUTTER.

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A few opinions from popular people:

Mr. MARTIN HARVEY, Grand Theatre, Hull.—"I have been intending for some time to send you a testimonial about your Grease Paints. I have given them a good trial now, and I think I can honestly say that they are superior even to the German, and that, alas! is saying a good deal. I compliment you heartily upon your achievement." **Mr. WILL EVANS,** Theatre Royal, Drury Lane.—"I thank you for sample of your Grease Paints you sent, and I find it a very excellent preparation. I shall certainly continue to use it."

THE PARIS DISPUTE.

STRIKE EXTENDING.

(BY CABLE FROM OUR CORRESPONDENT.)

PARIS, Sept. 29.—The strike extended to the theatres on Sunday. The folies Bergére is still indefinitely closed, as also are the Ambassadeurs, the Michel, the Ambigu, the Porte St. Martin, the Sara Bernhardt, and several small music halls. The Alhambra, Olympia, and Casino are playing fully, with restricted orchestras.

Official arbitration has been proposed, but the strikers decline to resume work until a decision is given.

The Athenée, Gymnase, and others played on Sunday without change of scenery and non-syndicated actors reading rôles. Cirque Medrano and Cigale are unaffected, having accepted inter-syndical conditions, but some theatres are revoking their previous promise and declaring to support managers who declined to engage only unionists.

THE UNION SHOP DEMAND.

PARIS, Sept. 28.—The question of the engagement of members of a recognised syndicate is not amicably arranged. Certain managers have agreed, including the subventioned houses, but there are still some holding out.

The music hall managers met delegates of the Inter-syndical Committee at the Nouveau Cirque on Sept. 25, and categorically stated they would not bind themselves to book only members of the syndicate. The delegates rose and left the building without uttering a word, a general strike being afterwards declared. The managers have decided to continue as in the past, and simply to make shift as long as possible. The struggle will be more strained than during the events early in September.

At a meeting held in the Trianon Theatre, with Mucelly (of the Opera) in the chair and Allard (Opera Comique) as secretary, a manifesto was issued, as follows:—"At a meeting on Sept. 24 the members of the syndicat des Artistes Lyriques passed a vote of confidence in favour of their board of officers, approving their actions in the present controversy, and unanimously passed a resolution that they will hereafter work only with adherents of the Federation du Spectacle."

This means a declaration for a union shop open.

also for the singers. However, some actors are protesting at the decision already taken by certain directors, who have agreed to engage none but syndicated members, alleging it to be illegal and restricting freedom of labour.

The question of agents has, moreover, been raised, and the artists are protesting at the retention of commission by managers, particularly in the provinces. A resolution calling for the suppression of agents was carried at the last meeting held by the lyrical people this week.

Comedie Francaise Syndicate.

This is the latest move, and is on a near way to solution. The authorities do not oppose the reform, but it is claimed the House of Moliere should have its own Union and a certain autonomy. Mlle. Dussane and M. Alexandre, stated to be on their initiative, met delegates of the General Confederation of Labour on Thursday last and discussed the clauses for the admission of such a Union under the banner of the Federation du Spectacle. The matter is still under discussion.

Music Hall Strike.

On the refusal of the music hall directors, forming the managers' association, the various groups of theatrical people met at the Bourse de Travail, on Friday, and a general strike was voted, after much discussion, which at times was noisy. Those preaching toleration were hooted, and the partisans for an immediate strike were supported by a large majority. Thus the musicians and stage hands at all the variety theatres, excepting the Cigale, where manager Flateau had come to an arrangement with the intersyndical committee, walked out prior to the evening performance. But few halls had to return the money already taken. The Folies Bergére had to close. The usual show was given in full at the Alhambra, with a piano for the musical accompaniment. The same sight was seen at the Olympia, and at the Casino de Paris, a violin being added at the latter house to accompany the revue. The strike may last a few days, but all the halls are remaining

STAGE HANDS STRIKE AT HAMMERSMITH.

PERFORMANCE UNINTERRUPTED.

Shortly before the rise of the curtain at the King's Theatre, Hammersmith, on Thursday, a number of members of the National Association of Theatrical Employees withdrew their services, and up to the present apparently are remaining out. Mr. J. B. Mulholland puts his case in a slip which he has had posted over his day bills. It runs as follows:—

Carry on! Statements being circulated in connection with the defection of a small number of the staff of this theatre and the causes given, are misleading and untrue. Out of the full staff of 80 or thereabouts, about 20 stage hands (nearly all "night-men" following their ordinary occupations during the day) were called out shortly before the rise of the curtain on Thursday evening, Sept. 25 with a view of closing the theatre, which contained an audience of over 2,000 at the time. But "Faust" proceeded without a hitch, the scenes being fully set by 9 or 10 men, in a shorter time than over 30 men took for the same opera the previous week. The body which engineered this lightning action first agreed to a conference (but at the same time printed strike literature) and then suddenly withdrew from this, even refusing an interview on the evening of the 25th, unless Mr. Mulholland then and there signed a document to pay special rates only paid by West-End theatres and not by any other theatre in the kingdom (with, it is said, the exception of one small theatre being run by a syndicate on West-End lines). He refused! N.B.—The actual working time of a "stage-hand" averages about half-an-hour per night.

The public can judge on the facts. The actual correspondence can be seen by anyone interested. Performances as usual. Nightly at 8. Matinée Thursdays at 2.30. Pre-war prices of admission. Salaries and wages (compared with 1914) increased by 113 per cent.

Mr. Mulholland adds: "When a damand was suddenly made upon me to pay the rates forthwith as negotiated with the West-End managers for the West-End theatres, I replied that I was not a West-End manager, that my theatre was a suburban theatre, that I was a member of the Theatres Alliance, before which Association I would immediately put the demand. But while claiming collective bargaining, the Union refuses it to me, and I am singled out for "victimisation"; although that becomes anathema with regard to any one member of a union. The whole thing was a rush, and a ramp, which I have smashed.

The whole place was picketed, and strike literature littered the pavements on Thursday, Friday and Saturday nights. But these three nights were considerably the biggest corresponding nights' business I have ever had with the Carl Rosa Opera Company.—Verb. sap.

The N.A.T.E. Position.

The men's view of the situation is contained in the following statement from Mr. E. H. Mason, secretary of N.A.T.E.

Mr. Mulholland, the proprietor, in response to a request from our members at the King's Theatre, was approached on September 16th, asking that the rates of pay provided for in our agreement with the Society of West End Theatre Managers should apply to that theatre. The rate of pay provided for stage hands in that agreement is 4s. per night, while Mr. Mulholland is paying as low as 2s. The Lyric Theatre, which is within a few yards, and is a much smaller house, has been, since the re-opening, paying the West End agreement rates. In reply to that application, Mr. Mulholland claimed that the King's Theatre was not a West End theatre, and that he belonged to the Theatres Alliance. Correspondence ensued upon the matter until, on the 20th, he asked us to accord him the opportunity of "collective bargaining" through his Alliance. The executive committee of the National Association of Theatrical Employees, in fairness, accorded Mr. Mulholland the opportunity of meeting our representatives and discussing the matter, providing that, as the case was urgent, a meeting should be arranged for that week. In a letter answering that he said that he had been in communication with the secretary of the Alliance, Mr. Moverley Sharp, and that he would communicate with the National Association of Theatrical Employees without delay. On Thursday last, Mr. Moverley Sharp, the secretary of the Alliance, wrote to the effect "that a meeting of the Alliance was called for Thursday, October 2nd, when matters would receive full and careful consideration, and I hope we shall be able to arrange a conference as suggested by you." As they did not accede to our request for a conference, our committee considered that Mr. Mulholland was only prolonging the controversy and evading the issue to gain time, and a letter was sent to the effect that unless the rates of pay as set out in the West End Managers' agreement was agreed to be paid from Monday, September 22nd, our committee sanctioned the withdrawal of our members' labour immediately, and unless an agreement to that effect was signed. The men ceased work as no agreement was arrived at. Mr. Sharpe, the secretary of the Alliance, was informed that as Mr. Mulholland's fellow members did not consider the matter of sufficient importance to warrant an immediate meeting we were not prepared to await the decision of a meeting on October 2nd.

THE REALM OF MUSIC.

CONCERT PARTY NOTES.

Stranded Touring Parties—Concert Artists' Remuneration—An Appeal to the Semi-Pro.

The Strike!

The effects of the railway strike on concert workers have been disastrous. Many, with a short distance only to go, doubtless arranged road transport, but for those with long journeys, it meant an impossibility to fulfil their contracts. Many town artists completed their summer season on Saturday, and are stranded at the seaside with no better occupation than to anathematise the railways! Parties stranded will, where possible, have reopened, and at any rate be a source of amusement to the visitors who are similarly unfortunate. Many artists in town received wires from stranded colleagues asking them to deputise for dates they had booked.

Fees in Town.

With everyone on strike for more pay, and not even willing to accept double pre-war rates, it is surprising to find the number of good folk who will offer artists a guinea for a concert booking, which, even if they were booked every night of the week, would only amount to a road-sweeper's or engine cleaner's remuneration! Because an artist isn't offering a manufactured commodity he is almost accused of profiteering if he asks for double his pre-war fees, although the cost of living has increased over 100 per cent., but we suppose a concert artist isn't expected to live!

The "Semi-Pro."

Apropos of this topic, it is here that the semi-pro, who has a comfortable and remunerative job at the bank, insurance company, or shop, can be loyal to his professional colleague. It is admitted that artists must commence somewhere and somehow, and before a man can be expected to abandon altogether his present calling for the concert profession, he is entitled to give it a trial by doing both for a while, but if he has any thought for his professional confrère he should not take advantage of his assured income to book at fees that would mean the "Workus" for the man that is solely dependent upon the profession for his living. The C.A.B.A. has many semi-pro members, and the professional entertainer will have no grudge against them, if they will only "play the game" by him by demanding a fair and reasonable fee for their services, and thus joining in equal competition.

These remarks apply equally to the young lady who has been sufficiently far-seeing as to be particular in choosing affluent parents, and is booking concerts for pin-money—she must not forget her less fortunate sister artist who is striving to earn a livelihood.

CONCERT PARTIES AT WORK.

The Latest Combinations.

We hear that Violet Stevens and Jack Rickards, who have been together this season with Wallis Arthur's Company at Bognor, are joining forces this coming season in original comedy concoctions of their own. Both are experienced humorists, and their latest project should be most successful, as novelties are always welcome.

We heard Frank Thorne and Guiseppe Ceci in duets, too, the other evening, and delightful they were, for the latter's well-balanced voice blends charmingly with Frank's fine, rounded production, and although apparently they are so far only appearing together at the National Sunday League concerts, no doubt the reception given their double turn will induce them to extend the idea to other bookings.

George Bolton.

George seems to have "struck lucky" in his bookings at Maskelyne's, and it is another proof of the dificulty of a concert artist to exhibit his talent before the general public, for he has been well known in the concert profession for many years without much recognition, yet his one week at St. George's Hall has merited the most flattering reports in all sections of the Press. We understand he is fixing up a music hall contract to follow.

Milton Hayes.

Two concert artists were starring at the Victoria Palace last week; Leslie Glenroy, in his clever impersonations, and Milton Hayes, in his original monologues. Milton for many years was with Wallis Arthur and Paul Mill's concert parties before he accepted a music hall tour, and since then he has booked another kind of tour—to Germany as a prisoner of war. His many friends in the concert world will be pleased to hear he is now in full health, and meeting with the success his undoubted talent deserves.

Sunday Smoking Concert Society.

Mr. Frank Armstrong, the hon. manager, is to be congratulated upon the excellent programme he arranged for the opening concert of the season last Sunday, which included representatives of the music hall, operatic, and concert worlds. Miss Ella Shields gave of her best, Miss Dora Gibson, late prima-donna of the Chicago Opera Co., furnished brilliant vocalism, Mr. Wright Symons, the principal baritone in "Mons. Beaucaire," and Mr. Patrick Byrne sung several ballads, Miss Phyllis Allan charmed with well-executed violin solos, Miss Jean Kennedy recited to the accompaniment of the organ, and Mr. Frank Armstrong gave his well-known solos on the grand organ. Mr. Bertram Harrison was, as usual, a sympathetic accompanist.

Reggie Dingle's Benefit.

On Thursday last Mr. Reggie Dingle, the cheerful comedian of Clements' Entertainers, Skegness, took his benefit, and was accorded a hearty reception. Reggie has become very popular with the Pavilion patrons, and was the recipient of a record number of presents. The hall was crowded, and the compahy provided a most entertaining programme, the hit of the evening being Reggie's two special numbers, rendered in his own inimitable style. In a neat little speech he thanked the audience and all concerned for making the benefit such a big success, and received a great ovation when he announced that he had been re-engaged by Mr. Fred Clements for next summer season.

N.S.L. CONCERTS.

Islington Empire.

Despite the strike, a crowded house greeted Jimmy Sale's late orchestra, now called the "Favorite" orchestra, and conducted by Mr. J. Parsons. They rendered a really popular programme, for they appreciate what Islingtonites like, and encores were frequent. The soloists were Miss Marjorie Ayling and Mr. Edward Dykes, and the former's rich contralto notes, combined with a pleasing personality, won easy favour, while the latter's resonant voice in four suitable numbers pleased the whole house. Variety was provided by Capt. Albert Farley, who was repeatedly recalled. Mr. Fred Froud proved an excellent accompanist.

Camberwell Palace.

Considerable disappointment was caused by the unavoidable absence of Mr. Harry Reynolds at the N.S.L. concert at Camberwell Palace on Sunday evening, the popular vocalist having been detained in Leeds through the strike; but an efficient deputy was found in Mr. Tom Creegan, who sang "Speed the Plough" with good effect, and as an encore, "Captain Mac." Later he gave "Invictus," and, recalled, the "Wayfarer's Good Night." Mr. Melton Stanley, encored for his excellent rendering of "Fifinella," sang "In the Garden of Your Heart," and on his second appearance he scored with "Nirvana" and "Take a Pair of Sparkling Eyes." Mr. Haydn Wood and Miss Dorothy Court had a very cordial reception, the first-mentioned playing a violin in artistic style, and the lady charming the audience by her rendering of "I Love Your Eyes of Grey," "Love's Garden of Roses," and "Roses of Picardy." The band of the London Fire Brigade, conductor Mr. Peter Anderson, played a choice selection of music, including "Maid of the Mountains," "The Entr'acte," "Un Peu d'Amour," and "The Voice of the Guns" (Alford), and Miss Julia Larkins did well as an entertainer. Mr. W. May is the efficient and popular manager of the League concerts at this hall.

In consequence of the strike Miss Monica Scott, the contralto vocalist engaged to sing at the Bath Pump Room Concerts last Saturday, was unable to appear, but fortunately Mr. Alan Macwhirter, the well-known singer of Irish folk songs, was staying in Bath, and he kindly consented to take her place, and met with a very warm reception.

MISS CLARA REED'S RECITAL.

Miss Clara Reed's recital at the West Central Hall, Alfred-place, on Friday evening provided us with an all too rare but very welcome opportunity of renewing acquaintance with the late Stephen Phillips' "Paolo and Francesca." Of all Phillips' beautiful works this is perhaps the most beautiful, and it is strange indeed that this classic—for that it certainly is—should not have attained the popularity amongst readers and playgoers that it undoubtedly merits. The old story, so poetically told, of how Paolo unwillingly came to woo the girl-wife, Francesca, his brother's wife, held the audience enthralled, and Miss Reed, whose portrayal of the different characters was as ingenious as it was convincing, is to be congratulated on a masterly and entirely finished piece of work. As a feat of memory, too, it was remarkable, for Miss Reed was word-perfect.

C. LOVAT FRASER EXHIBITS.

A month's exhibition of the work of Mr. C. Lovat Fraser was opened on Monday at the Mansard Gallery, Tottenham Court-road. There are well over 150 exhibits in all, and the majority will interest theatre-lovers more than anyone else. Take, say, the designs for Act. I, Scene I., of both "The Beaux' Strategem" and "Much Ado." There are but two in a gallery of 35 that are striking beyond words for their wealth and boldness of colour. Then there are the score of dress and stage creations for "As You Like It" (Gaiety, Manchester, and Memorial, Stratford, 1919), Rosalind's dresses especially beautiful (and, moreover, truest of true to the difficult period), and "A Note for Lighting the Last Act," a thing of wonderful effectiveness. And, further on we come to "Statuettes" (three, modelled by Miss F. Hill Clarke), that mainly show, in favour of the figures of Miss Athene Seyler, as Rosalind, Miss Grace Crawford, Serpina, and Miss Marjory Holman, Celia, what can be done in the way of water-colouring on plaster; and lastly, to "Stage Models" (Victor Hembrow), from the Bath-street scene in "The Rivals" (walls of grey and doors of brightness, just as one sees in the old city at this moment) to a scene from "La Serva Padrona," as produced at Hammersmith in January.

THE MUSICAL DIRECTOR.

ORCHESTRAL NOTES AND NEWS.

Stranded Musicians.

The appalling railway strike has hit the musical community very hard, and many musicians have temporarily lost their means of livelihood. Many bands have been stranded, including the Grenadier Guards, who have just landed in Liverpool after a most successful tour in Canada.

A Wonderful Record.

Mr. Arthur Linacre, drummer at the Theatre Royal, Nottingham, has just retired after 54 years' continuous service—a wonderful record indeed. He became a member of the Royal orchestra in 1865.

In Mr. Linacre's early days he was also a member of the Robin Hood band, which, under the conductorship of the late Mr. E. H. Turpin, was one of the finest bands in the country. He also played for the Sacred Harmonic Society, under the late Mr. Henry Farmer, a well-known conductor and composer. From 1857 to 1914 Mr. Linacre was also a member of the Yeomanry band, which represents 57 years' service.

A Pretty Tune.

During the last few years British composers have had an opportunity of proving to the publishing world—as well as to the great B.P.—that, given the opportunity, they can compete successfully with their American and Continental contemporaries.

In the domain of musical comedy, for instance, British composers have produced successes which have broken all pre-war records of the much-vaunted Viennese school, as the publishers' ledgers and box-office returns prove conclusively. In this connection we are glad to record the success of another West End production, "The Girl for the Boy," which includes seven numbers by Mr. R. Penso, the latest recruit to the circle of musical comedy composers. At the first time of asking he has produced a pretty number in "Where There's a Girl There's a Boy," which is one of the most convincing numbers of the season.

The Seaforths for India.

The popular band of the 2nd Seaforth Highlanders will be transferred to India this month. The band has a fine record on both sides of the border, and news of its departure will be received with regret by thousands of admirers.

A Colonial Appointment.

Mr. Ernest Cliffe, solo cornet of the Irish Guards band, has been appointed musical director of the Rhodesian Police band.

THE WINNING WALTZ.

What a well known Conductor says about it:—

"Waltz 'Mystic' is quite a favourite here and frequently demanded. It is splendid for dancing—the flowing melody, the irresistible rhythm, and the fine harmonies appeal to all our patrons. Personally I think 'Mystic' waltz will be right in the front rank during the dancing season.

THOMAS RIMMER, Mus. Dir., The Tower, New Brighton."

F.o., 1/6; S.o. 1/-; P.c. 8d. ORDER TO-DAY.

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DEATH OF MADAME PATTI.

Madame Adelina Patti, the famous prima-donna, passed away at Craig-y-Nos Castle, Penycae, Breconshire, on Saturday. The cause of death was heart failure. She celebrated her 76th birthday at the beginning of the present year. She was thrice married—first, in 1868, to the Marquess de Caux; then, in 1886, to Signor Nicolini; and in 1899 to Baron Rolf Cederstrom, a Swede.

The daughter of a Sicilian father and a Spanish mother, Madame Patti was born in Madrid. At an early age she was taken to the United States, and as a "prodigy" made her first public appearance in New York when seven years of age.

A long tour of the States followed, and then, after a retirement for some time for quiet study, she, on November 24th, 1859, made a successful début in New York as Lucia in "Lucia de Lammermoor."

At her début in London, as Amina in "La Sonnambula," on May 14th, 1861, she made an immediate success, and soon added to her repertory the parts of Violetta, Zerlina, Marta, and Rosina. Patti sang at festivals in London, and the country. She also went on operatic tours both in England and abroad, visiting all parts of the world where opera is cultivated.

During the years of operatic depression which lasted until the revival of interest in opera under Harris, she remained the special attraction of Covent Garden until 1884, taking part in Mapleson's last seasons at Her Majesty's in 1884 and 1887. In 1895 she shared in the later triumphs of Covent Garden, appearing in her three best parts, Rosina, Violetta, and Zerlina.

In Wales, Patti was immensely popular with all her neighbours, gentle and simple, owing to her many gracious acts and her philanthropy. During her residence at Craig-y-Nos she gave eight concerts at Swansea in aid of hospital funds, raising £4,121.

The funeral was to take place in Paris, but owing to the strike the actual arrangements are uncertain.

TOURING CONCERT PARTIES.

NAME.	PROPRIETOR.	SEPT. 29.	OCT. 6.	NEXT VACANCY *
AIR BELLES — Vacant Oct. 13, 27, Nov. 3, 10. Offers Invited for Winter Abroad	Christine Roy	Pavilion, Rhyl.	Town Hall, Sale.	Oct. 13
A LA MODE	Sydney Lester	Queen's Hall, Seaford.	Lecture Hall, Hull.	
ALL SIR GARNETS	.....	Victoria Park, Swansea. (Resident).	.....	
BUBBLES	Gane & Morley	Pier Pavilion, Teignmouth. (Summer Season).	.....	
BUMBLE PIERROTS	.....	Beach Pav., Leven, N.B. (Summer Season).	.....	
BUSYBODIES	Toft & Townley	Alex. Hall, Dovercourt. (Summer Season).	.....	
CHIC	.....	Southport. (Resident).	.....	
CURIOS	Ernest Crampton	Cambridge.	T.R., Bognor.	
FRILLS AND FLOUNCES	.....	.....	Coronation Hall, Ulverston.	
GEMS, THE BRILLIANT	Ben Whitworth	Palace, Stamford.	Exchange T., Long Sutton.	
HUSTLERS	Harry Bright	.....	Clarence Pier, Southsea.	
JOVIAL JOLLIES	Bert Grapho	O.H., Burton-on-Trent. (Summer Season)	.....	
JOY	Mackenzie Lee	Albert Hall, Stafford.	.....	
LAVENDER & LACE	Lawrence & Carmen	Newport.	.....	
LODESTONES	Tom Percival	Pier Pav., Hunstanton (Resident).	.....	
MALCOLM SCOTT C.P.	.....	The Lawns, Hove. Summer Season).	.....	
ONLOOKERS	Harry Bluet	Pier, Eastbourne. (Summer Season).	.....	
PEDLARS	Leslie Fuller	Coliseum, Whitby. (Summer Season).	.....	
P.P.P.'S	Gane & Morley	Leas Pav., Folkestone.	Playhouse, Felixstowe	
POPPIES	Tissington & Craig	T.R., Glossop.	Anglesey Pal., Burton-on-Trent.	
PUNCHINELLI	Gane & Morley	.....	Pavilion, Farnham.	
QUALITIES	Edyth Dare	Pier, Sandown. (Summer Season).	.....	
QUEERS	.....	Pal., Newbridge, Co. Kildare.	National T., Mullingar.	
QUIXOTES	.....	Arcadia, Llandudno. (Summer Season).	.....	
ROYAL SCARLETS	Geo. Christian	Winter Gdns., Herne Bay.	.....	
SCOTTISH DONS	Jack Lawrence	Lyric, Hull.	Kursaal, Whitley Bay.	
SUMMITS	Albert Lyon	H.M.T., Barrow-in-Furness.	Corn Exchange, Sleaford.	
SUPERBS	.....	Pier, Plymouth.	T.R., Macclesfield.	
TOPICS	Lister Reekie	Corn Exchange, Newbury.	Winter Gdns., Ramsgate.	
TOPPERS	Jessie Templeton	Regent, Salford.	Leslie's Pav., Rusholme.	
WAVELETS	.....	Harbour Pav., Morecambe. (Resident).	.....	
WHITE STARS	.....	Marine Gdns., Ramsgate. (Resident).	.....	
WHIZ-BANGS	.....	Assembly Hall, Towyn. (Summer Season).	.....	
WITS	Richard Jerome	Rugeley.	Leas Pav., Folkestone.	

* The charge for inserting date of next Vacancy in this column is 1/- per insertion prepaid.

THE CONCERT WORLD.

ACADEMIES AND SCHOOLS.

ROYAL ACADEMY OF MUSIC, YORK GATE, MARYLEBONE-RD., N.W. 1. Instituted 1822. Incorporated by Royal Charter, 1830. Patron, HIS MAJESTY THE KING. President, H.R.H. THE DUKE OF CONNAUGHT, K.G. Principal, SIR A. C. MACKENZIE, Mus. D., LL.D., F.R.A.M. The Academy offers to pupils of both sexes an opportunity of receiving a thorough education in Music in all its branches, the Drama, Dramatic Elocution, and Dancing under the most eminent Professors. For terms and all other information, J. A. CREIGHTON, Secretary.

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MR. IVOR DAVIES resumed teaching on Monday, Sept. 29, at WEEKES' STUDIOS, 14, Hanover-st., Regent-st., London, W. 1. Interviews, with voice trial, Mondays, 6.30 to 8.30, or by appointment.

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SONGS AND SINGERS.

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At the Palladium this week, no fewer than four "stars" of the variety world are featuring Darewski numbers, viz., "I Can't Forget the Days When I Was Young," sung by Marie Lloyd; "Thtop Your Thuttering, Thammy," sung by Ernie Mayne; "What Do You Mean By Loving Someone Else?" sung by Hilda Glyder; and "Steven Got Even," and "Sailing on the Henry Ford," sung by Peter Bernard.

Hay Brothers and Ryan, at the Euston Palace, this week, are making a terrific success with the popular comedy song, "Can You Tame Wild Wimmen?"

Ethel Castaldini, who is making such a success with the two fine Darewski ballads, "Now You've Come Back To Me" and "Ireland Must Be Heaven," will produce at the Queen's, South Shields, next Monday, the fine Trevor and Neat number, "You Made Our Home a Heaven, Mother Mine," so successfully introduced by Eddy Reed.

Albert Whelan, who is at Putney Hippodrome and Grand Claphom, has made a great hit with Peter Bernard and Bert Worth's fine song, "When My Sweetie Comes to Caroline." He is also going "great guns" with "Can You Tame Wild Wimmen?" and "What Wonderful Things One Little Girlie Can Do."

Escott and Co.

Miss Lucille Benstead, who this week is appearing at the Grand, Birmingham, is delighting audiences with her rendering of the new ballad, "The Glade of Memories," which she is featuring. "My Little Home in Italy" continues to be "the" song hit of every programme played by Roselle and Clifford. This week it is receiving the usual enormous success at the Palace, Halifax.

Other successful vocal numbers published by this enterprising firm include "Love in Dreamland," sung by Miss Carmita Cliff in Joe Morrison's "Dream Girl," and "We're Proud of the British Nation," sung by Miss Dolly Robson.

Another fine ballad just issued is "Dear Little Heart of Mine," from the pen of Will J. Amphlett, which is being featured by Mr. Albert Edwards, the well-known baritone.

For a sure hit in syncopation, Art. E. Hayer's "Jackson's Jazz-step Ball" is proving the artists' mascot, and is now being played at McKenzie's Dancing Academy at Holland Park with enormous success.

Artists are advised to get in touch with Messrs. Escott and Co., 64, Newman-street, W. 1, and send 1s. for a batch of their latest winners.

The last two weeks of Lowell Thomas' illustrated travelogue, "With Allenby in Palestine and Arabia," are announced at the Covent Garden Opera House, owing to previous arrangements made by the Sir Thomas Beecham Opera Company, Ltd., from whom Percy Burton has rented the theatre for the last two weeks ending October 14th. There will be performances every afternoon and evening.

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BIRTHDAYS OF THE WEEK.

Happy Returns to

Kate Bishop—Wednesday, Oct. 1.
Norman Bertin—Wednesday, Oct. 1.
Clara Denman—Friday, Oct. 3.
Annie E. Horniman—Friday, Oct. 3.
Arnold Daly—Saturday, Oct. 4.
Rene Douglas—Saturday, Oct. 4.
Lady Tree—Sunday, Oct. 5.
Marie Collins—Sunday, Oct. 5.
Marriott Edgar—Sunday, Oct. 5.
George Hestor—Monday, Oct. 6.
Muriel Martin-Harvey—Monday, Oct. 6.
Ruth Zillwood—Monday, Oct. 6.
Sir Walter de Frece—Tuesday, Oct. 7.
Harry Cane—Tuesday, Oct. 7.

A Bath Birthday Party.

A very happy little party gathered round the festive board at the Grand Pump Room Hotel on the occasion of Mr. W. S. Pearce's birthday. The company included Mr. Shelford Walsh, the new manager of the Theatre Royal, and his wife, to whom a warm welcome to Bath was accorded. Mr. Pearce's health was drunk, and speeches made by Mr. and Mrs. Shelford Walsh. Mr. Pearce said he had been deeply touched by the many kind telegrams he had received that day. Such little celebrations as that marked the passing of the milestones on the road of life, but he felt with so many kind friends around him in the city that he was not getting older, but younger every year.

"THE CURSE OF THE BLACK PEARL."

Drama, by Michael West, produced at the Theatre Royal, Stratford, E., on Sept. 22.

Wilfred Stanton ..... Mr. Ernest A. Massingham
Nimrod Lane ..... Mr. Fred Osmond
Stephen Ganzoni ..... Mr. Harry T. Wood
Lieut. Jack Henshaw, R.N. ..... Mr. Edward H. Hobart
Job Hudson ..... Mr. Harold B. Osmond
Phillip Gunning ..... Mr. Lewis Gordon
Charles Trent ..... Mr. Frederick East
Polly Meadows ..... Miss Alice Buckland
Little Nellie ..... Miss Marjorie Northcliffe
Nellie Stanton ... } Miss Lily Harold
Mrs. Stanton ..... }

"The Curse of the Black Pearl" is an interesting drama, with a real grip in it. Wilfred Stanton, on a lonely cattle ranch, with his wife and child Nellie, takes into partnership Stephen Ganzoni. Ganzoni endeavours to make love to Mrs. Stanton, who is at one point inclined to capitulate to his advances. She remains, however, faithful to her husband, and Ganzoni next resorts to threats, and removes a signal light from the ranch window. This brings the husband back home, and a dramatic scene follows, in which the cutting of cards is to decide the ownership of the ranch and the "woman in the case" on the one side, and on the other the shooting of the loser. The husband wins, but Ganzoni is the cur that was to be expected. He pleads his life, and is allowed to depart. Mrs. Stanton dies, and Stanton sells the ranch for a big sum, and we next find him and his daughter Nellie settled at the Manor House, Fairfield, England. Nellie is engaged to Lieut. Jack Henshaw, who tells Stanton and his daughter that, as the result of a series of disasters at sea, he is the possessor of a black pearl which bore a curse, and that he intended to return it to the ocean, so that no one should be possessed of the ill-starred "bawbee." Stanton laughs at his fears, and Henshaw gives the pearl to him. The same night Ganzoni turns up, and attempts to poison the father's mind against his prospective son-in-law. A quarrel ensues, and Ganzoni is told to leave the house next morning. A drug in Stanton's whisky places him at Ganzoni's mercy, and a blood-sucking insect brings about the former's death, Ganzoni becoming possessor of the pearl. Next day there is a striking scene between a Scotland Yard detective, the famous Nimrod Lane, and Ganzoni, who manages to escape, and later inveigles Nellie away. The next scene is the Umgill Island, in the South Pacific, where Nellie is at the mercy of Ganzoni. Two old servants of the Stanton family, Job Hudson and Polly Meadows, appear as quaint black retainers of Ganzoni, and whilst Polly assists in the escape of Nellie. Job leads to the undoing of Ganzoni, the detective Lane appearing on the scene, to be reinforced later by Lieut. Henshaw, who has followed Ganzoni on a gunboat, and takes him captive.

Mr. Ernest A. Massingham as Wilfred Stanton was excellent. Mr. Fred Osmond played the difficult rôle of the suave detective in a finished manner; whilst Mr. Harry T. Wood cleverly depicted the varying moods of Ganzoni. Mr. Harold B. Osmond as Job, and Miss Alice Buckland as Polly Meadows, were capital in comedy parts; Lieut. Henshaw was well played by Mr. Edward H. Hobart; whilst Nellie was charmingly enacted by Miss Marjorie Northcliffe. Miss Lily Harold as Mrs. Stanton, and later Nellie Stanton, played with much feeling and charm.

BRISTOL THEATRE ROYAL.

PROPERTY WITHDRAWN.

Mr. John Nichols offered for sale at Bristol on Thursday the Theatre Royal, and the first bid offered was £7,000; there were subsequent advances to £8,000, £8,500, £9,000, £9,500, £9,750, and £9,850, and at this last amount the property was withdrawn.

Mr. Nicholls told a fairly large company that the Royal had seating accommodation for 981 persons, and standing room in addition, with the further very important advantage of a full refreshment licence. The house was opened in 1766, when, it is stated, the address was written by David Garrick. The premises had an area of 14,284 square feet, were let at the very low rent of £700 on an old lease, which lease provided that the interior should be maintained in good order by the tenant. The lease expired on Dec. 21, 1924, after which the purchaser might do what he pleased with the premises. The house was an old-established and famous one, and some of the greatest actors and actresses ever known had acted there from time to time. In Bristol, with its ever-growing population and the expansion of Avonmouth, there was plenty of room for more theatres.

The theatre had a name all over the world. It was particularly fortunate in being called Royal, which term could only be used by special licence, and was an absolute hall-mark of the house. Its possession of a full refreshment licence was a great asset, for it was a difficult thing to get at the present day. Besides the plot on which the theatre itself stood, there was plenty of space, and the site, therefore, was most valuable from the point of view of land alone. He had recently sold land in the heart of the city at £100 a yard.

ANSWERS TO CORRESPONDENTS.

REGINALD TAYLOR. — *Sam Collins opened Collins's (previously known as the Lansdowne), Islington, redecorated and enlarged, on Nov. 4, 1863. After his death in 1865, the house was conducted for some time by his widow, who was succeeded in the proprietorship by Mr. H. Watts. The establishment afterwards came into the possession of Mr. Herbert Sprake (who was, by the way, a nephew of Sam Collins) in whose hands it remained for many years.*

J. S. CARTER.—*"H.M.S. Pinafore; or, the Lass That Loved a Sailor," comic opera, by W. S. Gilbert and Arthur Sullivan, was first produced at the Opera Comique May 25, 1878. It was played by adults. Miss Everard, Mr. Richard Temple, Mr. Rutland Barrington, Miss Emma Howson, Mr. George Power, Miss Jessie Bond, Mr. G. Power, and Mr. Clifton were in the original cast.*

L. K.—*Miss Marie Burke is, we imagine, the professional name of Mrs. Tom Burke.*

That famous theatrical and music hall architect, Bertie Crewe, has just lately been busy designing the building and rebuilding of sundry theatres and "halls." Among these houses are the Palladium, Croydon, the Camberwell Empire, also one new theatrical, variety, and cinema theatre for Wolverhampton.

HOLDING UP THE MIRROR.

THE ACTOR'S POINT OF VIEW.

By STANLEY LOGAN.

This is really a prayer—an "implora tion," if I may be allowed the word. It is emphatic and sincere, to modern dramatists and to those of the immediate future. We hear a lot about the dramatist's point of view. Without being unduly critical I would like to express a point of view of the actor, who is practically always at the mercy of the writer for the stage.

We have just emerged from the severest test to which a nation can be put. We have emerged triumphantly, in spite of the local petty agitators whose job it is to belittle everything really great—and we shall remain triumphant. But the contemporary stage seems to be entirely oblivious of such triumph. It is not a question of another Shakespeare. I am no one of those who see any value in dwelling continually on the highest mountain peaks where the air is hard to breathe. But of this I am very certain—that the British dramatists are not equal in any way to the British actors.

National Emotion.

In London to-day—and, after all, London is still England, as far as the drama is concerned—we portray American emotions, Russian emotions, and in many cases diluted French emotions. But so seldom any form of emotion national in its character to our own country. I can only hope that in the immediate future our playwrights will not continue to excuse themselves with the formula, "that we are too close to the Great War even to mention it," "The public are tired of war," &c., &c. When we do put a modern play on that really holds up the mirror it only reflects the detrimental side of the soldier. For the rest the only dramatic theme peculiarly British seems to be the infidelity, mental or physical, of one of the leading characters.

The Glory of 1914-18.

Inspiration is a difficult word to use. But without being high-brow or low-brow, I will end my "imploration" with just this: We have won the greatest war in history. The stage has given of her best sons and has welcomed back many fine actors, who return with added experience of life, a wider outlook. Surely the dramatists can ask them to express something a little more national than the illicit desire for the other man's wife. Melodrama we have, and to my mind English melodrama is the finest in the world. But a play which is really wishy-washy, nasty melodrama, played in a drawing-room way, is more often than not termed "remarkable." Finally, without being too captious, can't we have just a few plays that "hold the mirror up" to the eternal glory of 1914-1918?

THE URBAN CLUB.

Mr. E. Chas. Fâche, the hon. secretary, presided at the first gathering of the winter season of this old-established club, held at Anderton's Hotel, Fleet-street, and Mr. C. E. Lawrence and Mr. Patrick Cordiner were the vice-chairmen.

The chairman, in the course of an admirable address on London and its associations, said that to become a worthy member of the club it was necessary to be a lover of the great city. The real Londoner was not the man whose one idea was, after toiling and moiling in it all day, to get out of it as quickly as possible. Referring to the early history of the club, the chairman said that the little coterie of dramatists, actors, and literary men who founded it used to meet weekly at the Shakespeare Head public-house opposite Sadler's Wells Theatre. Later meetings were held at the ancient St. John's Gate, Clerkenwell, and the club was known as the Friday Knights; but at a meeting held there in November, 1858, Stirling Coyne, the dramatist, suggested that as the members met in the room where Edward Cave, as "Sylvanus Urban," had printed and published "The Gentleman's Magazine," the club should be re-named The Urban, and from that date until the present it had flourished, and its headquarters had been a happy meeting-place for authors, actors, artists, and members of the musical and other professions.

"The Urban Club" and other toasts were given, and songs rendered by Messrs. Gilbert Hodson, John Dowland, Capt. H. B. Blower, the veteran actor, Mr. E. J. Odell, also obliging with a recitation.

"WHEN THE TRUMPET IS CALLING."

The above is the title of the first poem in a slender book containing some two dozen short poems by Clarice Lawrence, and published by W. & G. Foyle, 121-123, Charing Cross-road. "When the Trumpet is Calling" was, as its title implies, inspired by the war, and there are other references to the great conflict which ended last November. In point of merit Miss Lawrence's poems are curiously uneven, some betraying the crudeness of the amateur, while others, such, for instance, as verses addressed to "Dawn," "The Wood God," "Love," &c., show evidence of genuine poetic feeling and neat workmanship. In her lighter poems Miss Lawrence is not nearly so happy, and she is occasionally careless in regard to her rhymes, a matter which a minor poet cannot afford to ignore.

Amusement Tax in Australia.

Considerable opposition is being shown in Australia to the amusement tax, and the general feeling finds expression in a leading article in the "Sydney Evening News," an extract from which has been printed on every programme throughout the circuit, and indignation meetings have also been held to protest against the amusement tax on threepenny and sixpenny tickets.

OLD VIC. REOPENING.

"MERRY WIVES OF WINDSOR."

The vast audience which thronged the Old Vic. on Saturday for the reopening of the season found themselves in an auditorium which had been altered almost beyond recognition. The old gas-lights are no more, and the interior has been artistically decorated in white and gold.

The piece chosen for the reopening was Shakespeare's merry and bright "Merry Wives of Windsor." The new producers, Mr. Russell Thorndike and Mr. Charles Warburton, acting together "as one person," as they say in "The Gondoliers," have done their work well and thoroughly, and the audience watched with keen interest and great amusement the many and diverting situations surrounding the discomfiture of the "Fat Knight." A feature of the production was the new and revised scenery painted and designed by Mr. Walter.

Quite a number of the old company remain. Mr. Russell Thorndike gave a robust and vigorous rendering of the immortal Sir John Falstaff, whilst Mr. Chas. Warburton was duly fiery and scheming by turns as the jealous Master Ford. Two other old favourites, in the shape of Mr. Ernest Mead and Mr. Reginald Jarman, acquit themselves right well as Bardolph and Pistol. The principal ladies, too, are as of yore, Miss Florence Saunders being a vision of delight and a source of much amusement as the fair schemer, Mistress Ford, Miss Catherine Willard rendering excellent assistance as her co-conspirator Mistress Page, Miss Molly Veness made a delightful Anne Page, and Miss Winifred Oughton doing all that was necessary as Mistress Quickly.

One of the most promising of the newcomers is Mr. E. A. Paterson, whose wide stage experience serves him in very good stead in the somewhat exacting part of Justice Shallow. Quaintly conceived is the embodiment of Sir Hugh Evans by Mr. Stockwell Hawkins, and other impersonations of great merit are the Fenton of Mr. Andrew Hardingham, the Slender of Mr. Campbell Fletcher, the Master Page of Mr. Wilfred Walter, and the Doctor Caius of Mr. Frederick Kean.

The enthusiasm at the close was unbounded. There were bouquets for all the ladies and laurel wreaths for Messrs. Thorndike and Warburton. Miss Baylis was induced to make a small speech, wherein she referred with justifiable pride to the excellence of the production, and mentioned that the play had been put on with only one rehearsal. It should be added that a modern heating system has been installed in the theatre, which should now want nothing in comfort. Mr. Charles Corri is still in the conductor's chair.

Mr. John Masefield and Sir Aston Webb, president of the Royal Academy, will deliver addresses at the Ruskin Centenary Exhibition, which will be opened by Lord Bryce at the Royal Academy, at 12 noon to-day (Wednesday). The exhibition will remain open for six weeks.

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THE ERA
ESTABLISHED 185.
WEDNESDAY, OCTOBER 1, 1919.

THE STRIKE AND THE STAGE.

THE first half-year of Peace finds the country in the throes of an industrial war, the consequences of which it is impossible to foretell.

Effect on Theatres.

Compared with the distress which the community is suffering on account of the disorganisation of traffic, the effect of the stoppage of the railway system upon any one business is of infinitesimal importance, but if there is one enterprise more than another that suffers from an eruption such as we are at present deploring, it is the theatrical calling. Not only is the attendance at the theatres adversely affected, but what is vastly more important, touring companies are unable to get to their engagements in the various provincial towns and cities. The telegrams from our local correspondents, which we print on another page, give an indication of the dire effect wrought in all parts of the country by the sudden stoppage of the means of transit.

Into the merits of the dispute we do not propose to enter, but we are convinced that the public as a whole are surfeited with strikes and the misery and inconvenience they bring in their train. The nation has survived a period of stress sufficient to test the strongest-hearted people, and in involving them in one struggle after the other even ardent trade unionists are beginning to feel that the rights of Labour are being too autocratically asserted. The Government have certainly taken that view, and have prepared to resist the demands of the railwaymen to the end.

The Position on the Road.

Transport service for the purposes of ensuring the food supply has been organised by the Government, but all other commodities have, of course, to take their meagre chance of being transferred from one place to another. Theatrical companies and variety artists have in a limited degree been able to secure conveyance by various ways. Many have been transported by road, some by water, and others by air. The D'Oyly Carte Company was enabled to open at the Prince's on Monday by making the journey from Bristol by motor-cars—an achievement very much to the credit of the management. To the great bulk of the travelling artists such an itinerary was impossible, and the consequence is that many unable to reach the theatre or hall at which they were engaged were thus deprived of their means of livelihood. The suddenness of the men's action, which is the malignant feature of the strike, deprived people of all chance of making provision. Otherwise some arrangement might be made by which companies all over the country might be accommodated. The Theatrical Managers' Association and the Touring Managers' Association held continuous meetings over the week-end, and did excellent work in arranging for companies to exchange dates and conveyances. In view of eventualities MR. J. B. MULHOLLAND, who had himself just overcome a strike at his theatre at Hammersmith, under circumstances detailed on another page, had booked the revue "As You Were," which was at York, for this week, but transferred the revue date to another in November, and put on "In the Night Watch," which had only to come from Croydon. MR. MULHOLLAND'S example should be followed by all managers' co-operation. With the sudden cessation of work, and the consequent dislocation of business all over the country, we apparently have to be prepared for any contingency, and managers would do well to institute a sort of "clearing house," by means of which companies unable to move could be kept at work in the town at which they were stationed, and others could be interchanged according to situation.

FIRST NIGHTS OF THE WEEK.

"Tantalising Tommy" to Music—A "B.B." Tonic—St. James's Magnificent Send-off—Gilbert and Sullivan Opera Revival.

"THE GIRL FOR THE BOY."

By Austen Hurgon and George Arthurs, Music by Howard Carr and Bernard Rolt, Lyrics by Percy Greenbank, Additional Numbers by George Arthurs and R. Penso, Presented at the Duke of York's, Tuesday, September 23.

George Darling ..... Andrew Randall
Harry Kilmartin .... Gus McNaughton
Cooper ..... Margaret Campbell
Sir John Porter .... John F. McArdle
Mary ..... Elise Craven
Ferdinand Cirolas ..... Saint Valion
Parkinson ..... W. S. Percy
Jules Pontet ..... M. Fontana
The Singer ..... Ceredig Walters
Jack Brewster ..... William Abbott
Gerald Griffin ..... Lamont Dixon
Priscilla ..... Vesta Sylva
Marjorie ..... Babs Farren
Zela ..... Norah Caldicott
Mabel ..... Doreen Dearing
Sylvia ..... Teddie O'Neill
Gladys ..... Sybil Johnson
Hector de Paversac..Frank Wyatt, jun.
Jacqueline ..... Gina Palerme

Born as "La Petite Chocolatiere," and fathered by M. Pau. Gavault, we made our first acquaintance with the original of the above piece at the Playhouse some years ago, as "Tantalising Tommy," and a charming young play it was, giving due recognition to the author of its being. As "The Girl for the Boy," presented by Mlle. Gina Palerme on Tuesday, the 23rd ult., at the Duke of York's Theatre, it must have considerable doubt as to its parentage. Mr. Austen Hurgon and Mr. George Arthurs have re-shaped it anew, and have substituted many of its old characteristics for new ones. The outline is there, but little else of the original. There is the spoilt rich girl, daughter of the chocolate manufacturer, who finds it so delicious a novel to be flouted by a man that she promptly falls in love with. With Jacqueline, to desire is to have, and the more the poor young man strives to escape her, the more determined becomes her pursuit. The unwilling youth is more sophisticated than he was when we met him at the Playhouse, and his lady-love is no longer a simple maiden of low degree, but a fascinating little person, daughter to Sir John Porter, Minister of Control. In the end Jacqueline gets her way, and the youth transfers his affections. The music by Messrs. Howard Carr and Bernard Rolt adorns this adopted and transfigured child of the authors most becomingly. There is an enchanting waltz duet for Mlle. Gina Palerme and Mr. Andrew Randall, "Where there's a Girl there's a Boy" (George Arthurs and R. Penso) with a haunting refrain and a delightful love song, "Love for a Day," beautifully sung by Mr. Ceredig Walters, which brought tumultuous applause. For Mlle. Palerme there is a fascinating millinery song, "I'll Take the Lot" (Percy Greenbank and Bernard Rolt), in which she is assisted by a chorus of dainty litt'e midinettes headed by Miss Babs Farren and Miss Vesta Sylva. On the humorous side there is a capital topical duet for Mr. Gus McNaughton and Mr. W. S. Percy entitled "I'll Give You Two Guesses" (Arthurs and Penso) and an excellent men's quartette, "When You've Got a Wife," that goes with a fine swing, and is followed by some spirited dancing. Altogether the music is exceptionally attractive, and the lyrics by Mr. Percy Greenbank are graceful and neatly turned. Mlle. Gina Palerme plays Jacqueline, a part that gives her some good opportunities with much charm and considerable talent. Her vivacity and grace are invaluable, her singing attractive, and she knows how to wear her lovely frocks to perfection. It was a notable evening for Mlle. Palerme, and she had every reason to be gratified at the warmth with which her first venture in management was received. Miss Elise Craven played Mary, George's fiancée, very prettily, and danced deliciously, while a clever little sketch of a self-possessed parlour maid was contributed by Miss Margaret Campbell, a dainty little comedienne with a strong sense of humour. Mr. Andrew Randall put a strong and consistent touch of character into the part of George, and Mr. Gus McNaughton made the most of George's cheery friend, Harry. Mr. W. S. Percy as chief comedian might have had more to do, for he has brains and originality, and it is always a delight to see him on the stage. Excellent in the small part of the Chocolate King was M. Saint Valion, and good work was done in a quiet but effective way by Mr. John F. McArdle.

"BABY BUNTING."

A Musical Play, in Two Acts, by Fred Thompson and Worton David (founded on "Jane," by Harry Nicholls and William Lestocq), the Music by Nat D. Ayer and the Lyrics by Clifford Grey; Produced for the First Time in London at the Shaftesbury Theatre on Thursday, Sept. 25.

Bunny Bunting .... Mr. Ronald Squire
Jacques de l'Aigle .. Mr. Frank Attree
Samuel Giggleswick ..... Mr. Davy Burnaby
Hall Porter ..... Mr. Robert Nainby
A Bailiff .....Mr. Billy Leonard
William Pye ..... Mr. Walter Catlett
Eileen Venne .... Miss Daisy Elliston
Mrs. Hubbard .. Miss Gladys Ffolliott
Phyllis Vesey .... Miss Joyce Barbour
Miss Raymond ..... Miss Sylvia Leslie
Janet Chester .. Miss Dorothy Brunton

In these times, more and even more than ever, exactly what one wants is a good, sound tonic. "Baby Bunting" is a brand that we recommend. Nor do we throw away words idly in saying this, for this new Shaftesbury show represents, without any doubt, one of the merriest, care-killingest, never-mind-if-there's-no-tube-est in all the town.

Good story (only a faint resemblance to that of the "Jane" on which it is based, but given a twisting and a turning that suits the new occasion most delightfully); good music; good comedians; good other people; good dresses; good scenery—and last, but not least (that dear old phrase must be used sometimes), good cheer.

The Bachelor Bigamist.

Bunny Bunting runs the Soecsi Furnishing Company, which looks very nice, but has its beauty rather spoilt by the arrival of a bailiff. Bunny, with the marvellous luck of his (comedy) kind, has a trustee, from whom he can draw money and save the situation. Well and good. But the difficulty (No. 1 of about One Thousand and One) lies in the fact that the trustee is paying a visit to Bunny *and his wife*. Now Bunny is a bachelor, having deceived his trustee with this "wife" story in order to get, perhaps, ten "thou." instead of five. So he must borrow a wife. He seeks the aid of William, his book-keeper, who finds for him the elderly aunt of his (Bunny's) own fiancée, and, then, not relying on him, finds one for himself, the very girl whom William had married an hour ago, secretly, for "shop" reasons. These situations are merry enough, but there are many more, as when the question of children crops up, and when William finds himself a butler. Still, you know all the time it will end well, but the authors take care not to get young Bunny right out of his trials and troubles till the very last moment, which occurs, by the way, in the novel surroundings of a London-Paris Aerobus Station.

Of the mighty clever people, one is chiefly interested in Mr. Walter Catlett, not only because he is leading comedian but because he is quite new to us. As William, the American is immense. There hasn't been anybody like him in London before. On the other side, maybe, he'd be called a second Johnny Dooley or Ed. Wynn, but over here he is a first Catlett. His slick, sly "soft-shoe" dancing is to us a thing of its own, and the "naughty curate" style he puts into his general play is most effective. To the better-known work of Mr. Ronald Squire and Mr. Davy Burnaby as Bunny and his trustee, must naturally be attributed much of the show's success. Of the ladies, there are specially to be mentioned Miss Dorothy Brunton, delightful as William's wife and Bunny's borrowed ditto; Miss Joyce Barbour, whose early arrival among the "stars"—she plays the "perfectly good" part of a articled (Soecsi) pupil—is most deserved, popular; Miss Daisy Elliston, as Bunny's real sweetheart; and Miss Gladys Ffolliott, original and diverting as her aunt.

There are heaps of songs and concerted numbers, most of which will be on everybody's piano before very long. "Girls" (Messrs. Catlett, Squire and Attree), "At the Ball" (Mr. Catlett and a very special chorus), "If I Were a Boy" (Misses Barbour and Elliston), "I Wonder Why I Feel So Lonely" (Miss Elliston and "The Glee some Singers"), "Take a Little Table" (Miss Barbour), and "You Cannot Play Cricket in November" (Mr. Squire) are but a few of the plums.

"REPARATION."

An Adaptation of "The Living Corpse," by Count Leo Tolstoy, Produced at the St James's Theatre, Friday, Sept. 26.

Anna Pavlovna ..... Agnes Thomas
Nurse ..... Anna Russell
Alexandra ..... Meggie Albanesi
Maid ..... Dulcie Benson
Victor Karenin ..... Ion Swinley
Lisa Protasov ..... Athene Seyler
Ivan Petrovich ..... Claude Rains
Fedya ..... Henry Ainley
Masha ..... Alice Moffat
The Gipsy Leader .....Anna Filipova
Officer ..... Richard Grenville
Ivan Makarovich ..... Henry Morrell
Natasia Ivanovna .....Dora Gregory
Prince Sergius Abreskov....Otho Stuart
Anna Karenin ..... Marion Terry
Voznesensky ..... Julian Courtville
Polushkov ..... Sydney Bland
Artemyev ..... Ernest Milton
A Magistrate ..... Howard Rose
Policeman ..... Leonard Sickert

A new management, one of exceptional promise for the progress of the drama, started operations in a manner that encouraged high hopes at the St. James's Theatre last Friday night. For their opening Messrs. Gilbert Miller and Henry Ainley had chosen an adaptation of Tolstoy's poignantly human drama, "The Living Corpse," which they presented under the title of "Reparation," in three acts and ten scenes. It is in this multiplicity of scenes, unavoidable though they may be in any Tolstoy drama, that we find the one weakness of the play. The lack of continuity, the too-frequent transference of the emotions, detracts from the value and disturbs the interest in a fine play. "Reparation" is the story of a lost soul. It tells of a man capable of rising to great heights, and conversely of sinking to unparalleled depths. He (Fedya) has found his wrong mate in Lisa, an irreproachable woman with whom life lacks "yeast." In the society of the gipsies and in their beautiful wild songs, a compound of indescribable sadness and gay abandon, Fedya finds the poetry and romance for which his soul craves, and drink stills the stirrings of his conscience. Masha, the gipsy girl, has a spirit akin to his own, and in his relations with her is shown the nobility of the man, for throughout he loves the gipsy in whose heart he has awakened a great passion with curiously pure, detached love. To free his wife from the chains that bind them together, Fedya sees no way but suicide. At the last moment he shrinks from self-inflicted death, and eagerly welcomes Masha's suggestion that he shall pretend to have died from drowning. Fedya disappears, and his wife remarries happily. We see Fedya, sunk to the level of the outcast, yet always retaining that strange and attractive nobility of soul, forced to come to life again through the agency of a blackmailing scoundrel who has learned his secret. There is a finely dramatic scene in the room of an examining magistrate, with Lisa terrorised by the bullying official, Victor Karenin, the man she has married, behaving with admirable dignity and Fedya, the poor jetsam of society, quelling the bully with the great spark that is in him. Seeing no alternative in the continuance of his own existence but disgrace and misery for those he has died to safeguard, he shoots himself in the [illegible] of the law courts.

The part of Fedya affords some wonderful opportunities of acting, and Mr. Ainley rises to them magnificently. He gives a masterly picture of a man of great promise brought to nothing by force of circumstances and his own weakness. Never does Mr. Ainley lose the sympathy of the audience, and always does he live in the character. Miss Athene Seyler plays with great cleverness the difficult part of Lisa. She makes it thoroughly human; one realises Lisa and her limitations. Her acting of a beautiful scene with Victor's mother (exquisitely played by Miss Marion Terry, who shared with Mr. Ainley the chief honours of the evening) is as good as it can be. Another clever piece of acting is that of Lisa's sister by Miss Meggie Albanesi, a young actress who knows how to suggest emotion, and has a promising future before her. Excellent, too, is the Victor Karenin of Mr. Ion Swinley, also the polished Prince of Mr. Otho Stuart, while a fine bit of melodramatic acting is given by Mr. Claude Rains. Very good is the blackmailer of Mr. Ernest Milton and the mother of Miss Agnes Thomas.

'THE GONDOLIERS"

Opera, by W. S. Gilbert and Arthur Sullivan, Revived at the Prince's Theatre on Monday, Sept. 29.

The Duke of Plaza-Toro ..... Henry A. Lytton
Luiz ..... Sydney Granville
Don Alhambra del Bolero..Leo Sheffield
Marco Palmieri ..... Derek Oldham
Giuseppe Palmieri ....Frederick Hobbs
Antonio ..... Harry Arnold
Francesco ..... J. W. Turnbull
Giorgio ..... Allen Morris
Annibale ..... Hugh Blackmore
The Duchess of Plaza-Toro ..... Bertha Lewis
Casilda ..... Helen Gilliland
Gianetta ..... Elsie Griffin
Tessa ..... Nellie Briercliffe
Fiametta ..... Sheila Gale
Vittoria ..... Catherine Ferguson
Giulia ..... Ella Milne
Inez ..... Anna Bethell

The unbounded enthusiasm and the uproarious welcome that greeted the opening of the Gilbert and Sullivan season at the Prince's on Monday evening must have surprised even the most optimistic. It could be likened to the welcome home of an old and valued friend whose return had been all too long delayed. The work chosen for the premier performance was "The Gondoliers" which ranks in popularity a good second to "The Mikado," and it was evident that those connected with this revival have spared no pains to make it one worthy in every respect of the great Savoy traditions.

That veritable Peter Pan of Savoyards, Mr. Henry A. Lytton, seemed not a day older than when last he appeared at the Savoy some ten years ago. As light of foot, as incisive of diction as ever, his impersonation of the impoverished Duke of Plaza-Toro has lost none of its subtle charm. Mr. Leo Sheffield's Don Alhambra was played on somewhat novel lines, but was none the less interesting for that; whilst the Luiz of Mr. Sydney Granville was admirable. The two gondoliers, as played by Mr. Derek Oldham and Mr. Frederick Hobbs, were vivacious, lovable fellows and their singing and acting alike delightful. The latter's rendering of "Take a Pair of Sparkling Eyes" was as finished an effort as one could desire. Their respective wives, in the persons of Miss Nellie Briercliffe and Miss Elsie Griffin, had all the requisite charm demanded of them, and their quartette with the gondoliers, "In Contemplative Fashion," was a gem of harmony and delicate humour. The Duchess of Miss Bertha Lewis and Miss Helen Gilliland's Casilda were excellent. No praise can be too high for the chorus work, which plays so important a part in this opera. Mr. Geoffrey Toye in the conductor's chair used his orchestra with artistic appreciation of light and shade, and did full justice to Sullivan's score.

AS YOU LIKE IT.

Quoth Shakespeare's ghost, at 2 a.m. last Monday, "Thus we play the fools with time!" (*Henry IV.*)

* * *

And quoth Hamlet, when we consulted our watches [illegible]lly later on, "You come most carefully upon your hour."

* * *

Yes, we are really getting back to things now. Evening performances no longer begin in daylight, and the Winter Garden Theatre is coming into its own.

* * *

An October week's production.—"Seven Days' Leave(s)."

* * *

Exit the music of summer. Alas! another "Lost Leider"!

* * *

Holiday's Swan Song: "The End of a Perfect Stay."

* * *

Have you noticed, by the way, that the initials are CCC? Meaning three hundred!

* * *

Cyrano, too, is having a long Loraine.

* * *

They are talking of revolutions in the film world. Well, of course! Ask the operators!

* * *

Shakespeare on the new V.A.F. Chairman: "I see A Voyce!" "Midsummer Night's Dream," Act V., Sc. I.

* * *

A contemporary is trying to unearth the oldest man in the world. I think I have discovered him. I have met a man who recalls the first performance of "Chu Chin Chow!"

TOUCHSTONE.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.). — "Who's Hooper?" 8. Wed., Sat., 2.

ALHAMBRA (Leicester-sq., W.C.).—"Eastward Ho," 8.15. Thurs., Sat., 2.30.

AMBASSADORS (Cambridge Circus, W.C.). — "Back Again," 8. Tues., Fri., Sat., 2.45.

APOLLO (Shaftesbury Avenue, W.).—"Tilly of Bloomsbury," 8. Tues., Thurs., Sat., 2.30.

COMEDY (Panton-st.).—"Three Wise Fools," 8.30. Tues., Thurs., Sat., 2.45. Gerr. 3724.

COVENT GARDEN OPERA HOUSE.—"With Allenby in Palestine and Arabia." 8.30. Wed., Thurs., Sat., 2.30.

CRITERION (Piccadilly-circus). — "Our Mr. Hepplewhite," 8.30. Tues., Thurs., Sat., 2.30. Gerr. 3844.

DALY'S (Leicester-sq.).—"The Maid of the Mountains," 8. Tues., Sat., 2. Gerr. 202.

DRURY LANE (Drury-lane, W.C.).—"The Great Day," 7.30. Weds., Sat., 2.

DUKE OF YORK'S (St. Martin's-lane, W.C.).—"The Girl for the Boy," 8.15. Wed., Sat., 2.30.

EMPIRE Leicester-sq.)—Serge Diaghilef's season of Russian Ballet, 8.30. Sat., 2.30. Gerr. 3527.

GARRICK (Charing Cross-road, W. 6).—"His Little Widows," 8.15. Wed., Thurs., Sat., 2.30.

GLOBE (Shaftesbury-av.).—"The Voice from the Minaret." 8. Gerr. 7822.

HAYMARKET (Haymarket, S.W. 11).—"Daddies," 8. Wed., Thurs., Sat., 2.15. Reg. 6030.

HIS MAJESTY'S (Haymarket, S.W. 1).—"Chu Chin Chow," 8. Wed., Thurs., Sat., 2.15. Gerr. 1777.

KINGSWAY (Gt. Queen-st., W.C. 2).—"The Rotters," 8.30. Wed., Sat., 2.30.

KENNINGTON (Kennington Park-road).—"Les Rouges et Noirs," 8. Thurs., 2.30.

LONDON PAVILION (Piccadilly-circus, W.).—"Afgar," 8.20. Tues., Sat., 2.30.

LYCEUM (Wellington-street, W.C.).—"The Wild Widow," 7.30. Wed., Thurs., Sat., 2.30.

LYRIC (Hammersmith).—"Abraham Lincoln," 8. Wed., Thurs., Sat., 2.30. 'Phone, 142, Hammersmith.

LYRIC (Shaftesbury-avenue, W.).—"The Bird of Paradise," 8.15. Wed. Sat., 2.15.

NEW (St. Martin's-lane, W.C.).—"Jack o' Jingles," 8. Thurs., Sat., 2.30.

OXFORD (Oxford-st., W. 1).—"A Temporary Gentleman," 8.15. Mon., Wed., Sat., 2.30. Mus. 1740.

PALACE (Shaftesbury-avenue, W.C.).—"Monsieur Beaucaire." 8. Wed., Thurs., Sat., 8.15.

PLAYHOUSE (Charing Cross, W.C.).—"Home and Beauty," 8. Thurs., Sat., 2.30.

PRINCE OF WALES (Coventry-st., W.).—"Bran Pie," 8. Wed., Fri., Sat., 2.15.

PRINCE'S (Shaftesbury-avenue).—"The Gondoliers," 8.15. Wed., Sat., 2.30.

QUEEN'S (Shaftesbury-avenue). — "The Cinderella Man," 8.15. Thurs., Sat., 2.30. Gerr. 9437.

ROYALTY (Dean-street, W. 1). — "Cæsar's Wife," 8.15. Thurs. and Sat., 2.30. Gerr. 3865.

ST. JAMES'S (King-street, S.W.).—"Reparation," 8.30. Wed., Sat., 2.30.

ST. MARTIN'S (West-street, W.C. 2).—"The Very Idea," 8.45. Tues., Fri., Sat., 2.30.

SAVOY (Strand, W.C. 2).—"Cyrano," 8. Thurs., Sat., 2.30.

SCALA (Tottenham Court-road, W.).—"Lady of Lyons" Mon., Tues., Wed., 8.15.

SHAFTESBURY (Shaftesbury-avenue, W.C.).—"Baby Bunting," 8. Wed., Sat., 2.30.

STRAND (Strand, W.C. 2).—The Follies, 8.30. Tues., Thurs., Sat., 2.30. Gerr. 3452-3.

VAUDEVILLE (Strand, W.C. 2.).—"Buzz Buzz," 8.15. Tues., Thurs., Fri., Sat., 2.30. Gerr. 3815.

WINTER GARDEN THEATRE (Drury-lane, W.C.).—"Kissing Time." 8. Sat. 2.15.

WYNDHAM'S (Charing Cross-road, W.C.).—"The Choice." 8.15. Wed., Sat., 2.30.

VARIETY THEATRES.

COLISEUM (Charing Cross).—Loie Fuller and her dancing sylphs, Irene Vanbrugh, Edmund Gwenn, Dion Boucicault in J. M. Barrie's "Half-an-Hour," Grock, Ruth Vincent, Cornalla and Eddie, Nathana Bros., &c. 2.30 and 7.45. Gerr. 7541.

HIPPODROME (Leicester-sq.). — "Joy Bells," 2.30 and 8.30. Gerr. 650.

PALLADIUM (Argyll-street, W.).—Marie Lloyd, May Moore Duprez, Jay Whidden, Daly and Healy, Peter Bernard, Bennett and Richards, Jock Mills, Akron Yelson Trio, Ernie Mayne, Hilda Glyder, Vernon Watson. 3.20, 6, 8.40. Gerr. 7004.

VICTORIA PALACE (Victoria Station, S.W.).—Ada Reeve, Harry Weldon, Paul Gordon, Alfredo. 6.15 and 8.50.

THEY SAY—

That Gertie Millar is thinking of taking a flat in Paris.

* * *

That the "gay city" is unusually full of theatrical celebrities just now.

* * *

That George Robey cured a dumb man in hospital by making him laugh.

* * *

That Yvonne Granville is wearing a new hat, in the form of a jockey's cap, which she says will be the rage this autumn.

* * *

That Dion Boucicault feels strongly on the subject of theatre rents.

* * *

[illegible]ng, in order to circumvent imitators, is trying to copyright her face.

* * *

That a forthcoming production is a football play, in which all the actors will wear football jerseys throughout the performance.

* * *

That we shall have a big crop of film pantomimes next Christmas.

* * *

That Lady Forbes-Robertson's daughter "Blossom" has no ambition to go on the stage.

* * *

That more stage toys are figuring in London productions than have ever appeared before.

* * *

That, in the opinion of Nelson Keys, anyone can keep healthy in London by dancing and playing tennis.

THE VARIETY WORLD.

Variety and the Railway Strike—New Music Hall Combine—Lew Lake Still Busy.

Variety and the Railway Strike.

The railway strike has raised many difficult problems for the music halls, especially those in the provinces, many revue and other variety attractions having been "held up." Certain Wylie and Tate, Karno and Vint, Harry Day, and other extensive once and twice nightly productions —three of them only just produced on tour —were unable to travel to and from London and elsewhere. Like their managerial brethren of the so-called "regular" theatres, the variety managements and syndicates concerned and their troops of artists, &c., promptly and pluckily took sensible steps to meet the crisis. The big firms arranged for the various companies booked at their respective large number of houses shall remain thereat this week, and in some cases "until further notice." Other details will be found in our special article.

Big Music Hall Combine.

In view of the many conflicting reports which have been issued of "a great music hall deal," in which it is alleged that the Stoll Circuit of theatres is involved, Sir Oswald Stoll states: "Apropos of sensational reports of a coming music hall war, the facts are merely that the London Theatres of Varieties, Ltd., of which I am the chairman, when offered control of the Variety Theatres Controlling Co., Ltd., by third parties, decided to accept that offer. There has never been any agreement to prevent me from opposing Moss' Empires, Ltd., nor is there any more reason than heretofore why I should begin to do so now. I still own shares in Moss' Empires, Ltd., and I am not unwilling to buy more."

"P.P." Still Breaking Records.

"Pretty Peggy" is still doing phenomenal business, and last week at Lewisham it broke all previous records at this house by over £200. This hall has played 15 shows in the panto. season, so that Lew Lake has something to be proud of. The bookings for its second week at this hall are very heavy. By the way, we hear that negotiations are in progress for this production to open in the West End in the New Year.

Busy Lew Lake.

Rehearsals are now well in hand for the new edition of "Sailor Lad," with Joe Elvin, which Lew Lake will produce at the Elephant and Castle on the 13th inst. Lew Lake is also negotiating for another production in which Joe O'Gorman will be the bright particular star, which will be produced in a couple of months' time. "What about pantos.?" we asked Lew. "Well," he replied, "if you can push the clock back for a couple of months, I might think about it."

A Happy Return.

Jack and Evelyn, that popular comedy couple, are, after a long absence, back again at the variety theatre, and their always humorous act is meeting with its usual great success. Jack wishes to thank the managements of all the leading tours and others for postponing dates through his sister's protracted illness. Evelyn has now completely recovered, and happy again now that she is back at the halls.

Russian Ballet at the Empire.

Over £2,000 will be expended weekly on artists' salaries alone for the season of M. Serge Diaghileff's Russian ballets, which Sir Alfred Butt is presenting at the Empire Theatre. To this cost must be added an orchestra of 75 performers, who will provide symphonic interludes in addition to accompanying the ballets.

Little profit, therefore, can be expected from the engagement of these talented disciples of terpsichore. Sir Alfred regards it as a fitting finale to the end of the present Empire Theatre—a return in its last days before demolition to the type of entertainment which was for so many years the staple attraction of this historic house.

Monday evening's programme consisted of "Children's Tales," "The Three-cornered Hat," and "Prince Igor," with a cast including such great favourites as Mme. Thamar Karsavina, Mme. Lubov Tchernichieva, and M. Leonide Massine.

Albert Masters.

Mr. Albert Masters is, we hear, back again at the L.T.V. offices after a strenuous time on His Majesty's service.

Two New Acts.

Two new acts are shortly to appear on the Gulliver circuit. Nelson and Nelson described as acrobats on stilts, have just come over from America, and from the description given us theirs is one of the cleverest acts seen on the halls for some time. The other is The Gladiators, who will open on Nov. 25, and will be seen in a genuine strong act, artistically presented.

Anna Hana.

Anna Hana, who is appearing at the Willesden Hippodrome this week, is shortly producing a new act. It will have an entirely original opening, and will, we hear, appeal to all lovers of the real "darky" atmosphere.

J. Murray Herriot.

Mr. J. Murray Herriot, the manager of Euston Theatre of Varieties, is taking a great interest in the Masonic Service in aid of the memorial extension of the Great Northern Central Hospital, which will be held in the Islington Parish Church, on Sunday afternoon, November 2nd.

An Interesting Exhibition.

Mr. Arthur Croxton is arranging at the Coliseum an exhibition of relics, old prints, engravings etc., dealing with the theatrical, musical, and social associations of theatreland in London and the country. Already he has received many offers of loan contributions to the collection, and he would be glad to hear at the London Coliseum from anyone interested, as he is anxious to make the exhibition as complete as possible.

Hiawatha's Motor-Scooter Ride.

Much excitement was caused one morning last week at Hammersmith, when Hiawatha, the educated chimpanzee, who was appearing at the Hammersmith Palace, went for his first motor-scooter ride. Having lighted a big cigar, he mounted the scooter and was soon spinning down the road faster than his trainer could conveniently run. Tiring of the scooter, Hiawatha next turned his attention to the motor cycle and sidecar, which had been specially made for him. Hiawatha and Minnehaha, who were filmed last week whilst at the Hammersmith Palace, are at the Palladium on Monday.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to thank Miss Alice Craven for collecting the following:—Lawrence V. Bowie. 5s.; Thornton Squire's, 4s.; Benedetti Bros., 4s.; Sisters Reeve, 2s.; Harold Heath, 2s.; George Rea, 1s.; Gaby Renette, 2s.

The Committee regret that as the result of the railway strike the holiday at Bognor for the children which had been arranged to start on the 30th inst. has had to be postponed. It is hoped that settlement of the strike will be speedy, and thus enable the children to get their long looked forward to holiday before the good weather is over.

Mr. Frederic Macrae.

Mr. Frederic Macrae, who for so long was chief engineer of the Stoll circuit of theatres, has received a Government appointment in India. He will sail shortly for Cawnpore, to take up similar duties at the power station in that city. Before joining Sir Oswald Stoll, Mr. Macrae was for some years chief engineer for the late Sir George Alexander at the St. James' Theatre. He leaves taking with him the good wishes of a host of friends.

Jack Watt.

Jack Watt, having concluded with the act known as Carlisle and Watt, has taken over Len Kilroy's part in Fred Karno's "Kill or Kure," and opens in town on Monday at Hammersmith.

Fagin and Bill Sykes.

Mr. Henry Doughty and Mr. Douglas Payne will be seen next week at the Granville, Walham Green, as Fagin and Bill Sykes in a duologue adapted from Oliver Twist. This was played by these two officers to the troops in France, and was enormously successful.

The Terriers.

At the meeting on Sunday last Jack Harris officiated as W.T., William Welsh as V.T., Howard Ward G.C., Capt. De Villiers W.I., Fred Dunstone W.D., Dan Whitley Y.B., Wilkie Warren as Organist, and Arthur Were secretary.

A hearty welcome was extended to Terriers Dan Whitley, Will B. Willby, and H. Brenton upon their reappearance in the Kennell.

Mr. Will Burnes (Rouge et Noirs Co.) was initiated into the mysteries of the order.

The election of officers for October, 1919, resulted as follows:—Terrier William Welsh, W.T.; Terrier Wilkie Warren, V.T.; Terrier Cyril Yettmah, organist.

Candidates awaiting initiation are requested to inform the secretary as to the date they will attend for same.

"Funbeams."

Mr. Harry Day has reason to be proud of the immediate success of his latest revue, "Funbeams," produced at the Empire, Bristol, for in the first week the patronage amounted to 35,000, and the treasury recorded £1,800.

Dorothy Grey on Her Own.

At Clapham this week, Dorothy Grey is appearing on her own, her partner, Peggy Scott, who was married on Saturday last, being on her honeymoon. Miss Grey is giving three numbers, opening with "Someday I'll Make You Love Me," followed by a number at the piano, "I Pass Your Window." Her concluding number is an impression of Miss Jose Collins, singing the waltz from "The Maid of the Mountains." The re-union of these artists next week will we, regret to hear, only be of a temporary nature, as we understand that at the end of the year the partnership will be dissolved by mutual consent.

"Beauty," the Equine Marvel.

Since that wonderful animal, "Beauty," made its first appearance in London a few weeks ago at the Metropolitan, it has been the talk of many of the provincial towns, and at the Empire, Birmingham, recently it made a great hit. "Beauty" is appearing in town this week at Wood Green.

Fred. Curran.

At the Stratford Empire last week, the popular comedian, Fred. Curran, was in great form with three good numbers, which included "Mr. Pussyfoot," "I'm on Strike," and "The Publican's Lament," all of which are published by Francis and Day. At Finsbury Park this week, Fred is putting on a new number by Sam Mayo and Frank Leo, entitled "Where Do Flies Go in the Winter Time?"

Josephine La Barte.

At the Chiswick Empire last week, that clever entertainer at the piano, Josephine La Barte, was making one of her few appearances in town, and following the sketch played by Godfrey Tearle, made a very gratifying success. Miss La Barte is appearing at Wood Green this week.

Austin Rudd's Son Demobbed.

At the Chiswick Empire this week, Austin Rudd should have made his appearance in London, but as he was playing at Dundee last week, we are doubtful whether he was able to get to town. Papa Rudd is, however, very happy at the moment, as he tells us that his son has just been demobbed from H.M.S. Furious. Sailors Don't Care!!!

Fred. Stafford.

Quite an original entertainment was provided by Fred. Stafford at the Chiswick Empire last week. With the aid of a few brushes he provides some very clever paintings, which are done very smartly, and with most wonderful detail. When Mr Stafford re-appears at the Coliseum in December we are promised quite a new entertainment.

Miss Dorothy Hayman has been engaged by Messrs. Neiman, Malware and Hart to play the title-rôle in "Dick Whittington" this year.

VARIETY THEATRES & THE STRIKE.

CAR AND LORRY TO THE RESCUE.

WIRES FROM OUR SPECIAL CORRESPONDENTS.

In common with other industries and professions, the variety theatres have been seriously affected by the strike, but from reports and wires received from our special correspondents the arrangements made for overcoming the many difficult problems with which the managements have been confronted are working satisfactorily, and excellent shows were being everywhere presented.

As the result of a conference, the large majority of variety managers decided to Saturday to retain last week's companies for a second week.

MOSS' EMPIRES.

This arrangement obtains with Moss' Empires, Ltd., who control halls in nearly every important town in Great Britain. This firm is making special arrangements for next week should the strike be prolonged. Where artists are agreeable and the idea can be brought into effect, Mr. Frank Allen, its managing director, will negotiate for the hire of aeroplanes for the transportation of artists on his tour, meeting them in the additional cost by this means of conveyance.

Revues and the large productions will, of course, have to resort to the road transit, so far as permissible.

CARLISLE TO LONDON.

Little Edna Maude, who is appearing this week at the Coliseum, had a most exciting time last week-end. She was appearing at Carlisle, and as she was determined to get to London, the manager, Mr. Askew, of whom she cannot speak too highly for his untiring effort on behalf of the artists, allowed her to pack up after the first house on Saturday evening in order to catch a train that was leaving for the south about 8 o'clock. Their first stop was at Crewe, where they had to wait for two hours, but in the meantime a hot meal was provided by the railway company for all the passengers. Naturally the progress was very slow, and Edna says that the train pulled up several times to pick up passengers who were walking on the line. At every station on the line the refreshment rooms were open to provide tea for all, which was indeed welcome, as the whole journey to Euston occupied just 24 hours. Earlier in the day Edna had arranged for a car to do the journey to town for £30, but an hour or two later the car was commandeered.

DU CALION.

Some of the artists who were appearing at Chatham last week were brought back to town last Sunday by motor lorry, and Du Calion tells us that he should be playing at Glasgow this week, but did not care to do his journey in this manner. Next week he is due at the Theatre Royal, Dublin, and he is thinking of getting to Holyhead two or three days in advance, or at least he hopes that by starting to-day, Wednesday, he should arrive in good time.

DISAPPOINTED.

Due for a three weeks' tour in Ireland, Scotch Kelly thought he was lucky in securing a car for the trip to Holyhead, but after all arrangements had been made, the chauffeur informed him that he could only get a couple of gallons of petrol.

LEW LAKE'S COMPANIES.

Lew Lake, like most other managers, has had a worrying time over the week-end, end, but when we saw him yesterday he was able to report that most of his companies had completed their journeys, and the remainder were playing a second week in the town.

IMPERIAL, CANNING TOWN.

The Sisters Pledge, vocalists; Jasko, equilibrist; and Ada Durham, comedienne and dancer, were unable to appear at the Imperial, Canning Town, on Monday, being stranded in the provinces, but Mr. Archie McDowell and his able assistant, Mr. Arthur J. Sloman, had an excellent substitute, the Six Brothers Luck, who were here last week in their revue "What Next?" putting on that old favourite, "The Demon of the Cellar." Most of the other artists resident in London came by 'bus and tram. Miss Nan C. Hearne came by motor car, as did Gerald Cyril, the airman ventriloquist, whose light car did him yeoman service.

BETANCOURT.

Betancourt, the French Cuban wonder, is appearing this week at Macnelyne's Theatre of Mystery, London, and not at King's Theatre, Dundee, as originally booked.

PENGE EMPIRE.

At the Penge Empire "The Bing Boys on Broadway" company travelled by road, and all appeared with the exception of one lady.

LILY LANGTRY.

Miss Lily Langtry motored from Lincoln to Walsall, opening at the Grand according to booking.

AT THE VICTORIA PALACE.

Both Miss Ada Reeve and Mr. Harry Weldon, who are at the Victoria Palace this week, were working in the provinces last week. Both had to make the journey back to town by motor-car, and they came from Birmingham and Manchester. But they got to town as per contract, and that's the chief thing after all.

WIRES FROM THE PROVINCES.

BIRMINGHAM.

Variety artists kept the flag flying. At the two Moss houses last week's performers exchanged stages. At the Grand, Lucille Benstead sang four of her well-known songs.

BRISTOL.

Few artists missing from halls, and others substituted.

CARDIFF.

The only alteration at the Empire was that "Funbeams" was presented with George Hestor, instead of "Hotchpotch" with Fred Kitchen.

DUNDEE.

Variety company booked appearing at the King's Theatre.

EDINBURGH.

Railway strike necessitates last week's company remaining at Empire.

GLASGOW.

The Alhambra held on to Scott and Whaley, with the revue "Me and My Gal," and had one variety turn, Eddie and Cornalla, which managed to get through.

The Pavilion retained Florrie Forde as star instead of Mooney and Holbein, and Ernest Shand and Ray Wallace arrived, also Carson and Bryan, and Gyp and George.

The Empire and Coliseum (Moss' theatres) exchange dcompanies, Jack and Evelyn starring at the former and May Moore Duprez at the latter. David Devant was understood to have left London by motor, but did not reach Glasgow. The revue company due for Olympia came by motor from Blackburn and arrived in good time. To the holiday crowds who thronged to the various theatres the change of programme seemed to add to the fun.

LIVERPOOL.

It was decided that the Empire, Liverpool, should repeat the programme, which was sustained by George Mozart, Talbot O'Farrell, Daisy Wood, Margaret Golda Quartette, Arthur Woodville, McNaughtons, and Four Sisters Martelloni; likewise at the Hippodrome, which had Dorothy Ward, Shaun Glenville, Robb Wilton, Harry Thurston and company, Molly Butler, Christy and Wills, and Nelson and Nelson.

The Pavilion made a change, and has Ike and Will Scott, Lowenwirth and Cohen, Tommy Bannister, comedian; Tom E. Dean, comedian; John Robb, comedy juggler; Betty Butters and the Boob, vocalists; Lowe and Loman, comedians; and Four Charltons, gymnasts.

The Lyric and Rotunda also managed to get a programme on Monday. All places had crowded audiences.

NORTHAMPTON.

At the New Theatre there was a good show of nine turns, the Four Black Diamonds, Rosie Renfrey, Wild and Co., in "Tomson's Future," Alec Kendall, Ristori Charles Sherwin, Gerrard, and Kray, Rolando Martin, Harry Shiels and Nora Harrington, in "Bill in a Fix.'

At the Empire, Fred Hendries presents "The Puritan Girl." The principals are Nancy Storey, Rosa Thornbury, Jessie Hewitt, Al Maurice, Charles Calvert, and Reuben Dowell. The New Theatre, by strenuous efforts, made up a strong programme, and the Empire substituted "The Puritan Girl" for "It's Topping."

"The Soldier Boy" managed to arrive by lorries.

WALSALL.

At Her Majesty's, Kimberley's "Eastern Nights" revue. At the Grand, as last week, with Lily Langtry, Challis and Allen, and Arthur Diamond.

VARIETY ARTISTS' PLIGHT.

The offices of the M.H.A.R.A., in Charing Cross-road, were on Saturday besieged by crowds of artists who made anxious inquiries as to whether any train service would be available on Sunday. Mr. Douglas Stuart and his staff were in attendance to answer the inquiries, but were, of course, unable to give any assurances as to travelling facilities. However, acting on the advice of officials of several of the railway companies, the usual M.H.A.R.A. vouchers were sent to the railway in case of any travelling service being available to the chief provincial towns. One theatrical railway representative informed Mr. Stuart by 'phone that he was endeavouring to arrange for the artists to travel somehow, "even if they had to make use of wheelbarrows." As a matter of fact, a number of artists travelled on Monday by a train leaving Waterloo at 1.30 p.m. for Folkestone, Dover, and district, while others availed themselves of a later train.

SURPRISE TO RAILWAY COMPANIES.

"The strike," said Mr. Stuart to an "Era" representative, "came as a surprise to most people, including the railway companies. Starting on a Saturday, nothing could be done at once, and very little on Sunday. All the stations were closed, and no information could be obtained by means of the telephone. Two or three trains were running on Sunday, and the following morning the number was increased, so that some artists were able to get to their destinations. Others, more enterprising, arranged to travel by chars-à-bancs, and were able to take other artists with them to towns where they had engagements. Every day the train service is getting better, and I feel sure will continue to do so. From information received it is hoped that things will be greatly improved by next Sunday.

Keeps your Hair tidy all day.

By rubbing a little Anzora well into your scalp every morning before using the brush and comb you will find you will be able to part your hair in exactly the way you wish, and it will remain in perfect condition all day.

Anzora Cream — for slightly greasy scalps, and Anzora Viola — for dry scalps. Of all Chemists, Hairdressers, Stores, etc. 1/6 and 2/6 (double quantity) per bottle.

ANZORA

Masters the Hair

ANZORA PERFUMERY CO., Willesden Lane, London, N.W.6.

MY MUSIC HALL TOUR.

A DIP INTO THE PAST—THE CHANGES PEACE HATH WROUGHT—CONCERNING "BORN HUMORISTS" AND OTHERS.

There comes a time each year, generally coinciding with the annual transformation of dignified green leaves into cheeky brown ones, when I like to lean back in my armchair and review the impressions of the past. This reminiscent mood has caught me now. Behind me lies my provincial tour, ahead glimmer the lights o' London. Let me light a cigarette and take a mental jaunt through my music hall experiences of the last twelve months.

The event of greatest importance in the music hall world (and also outside it) is the transition from a state of war to a state of peace. A year ago, comedians were giving Fritz fits, calling everything Boche bosh, and reeling off khaki jokes fourteen to the dozen. Most of the sketches were war sketches. Nearly all of the songs were war songs. The auditoriums were composed mainly of warriors bold, bold not only in the art of war, but in the art of singing choruses.

Now, all that is changed. Audiences have shed their khaki and become comparatively timid again. The war joke is the exception rather than the rule. Sketches deal with the demobbed, or are frankly pacific. And war music has for the most part given way to jazz.

Perhaps I really ought to have placed Jazz even before Peace. Jazz has simply galloped along during the last twelve months. How the little New Orleans orchestra of four, who originated Jazz, would have rubbed their eyes had they realised the orgies of syncopated sound to which they were giving birth! How they would have raptured over the Coliseum orchestra during the interval! Jack Pleasants, when he sings "I Started Jazzing," depicts the sub-conscious development of thousands. For everybody jazzes to-day, either actually or mentally, and even all the judges know what jazz is.

I wonder whither jazz will have led us when another twelve months have flown. One conjures up possibilities which are almost terrifying. The most terrifying of all is that the Coliseum drummer will one night tie himself up into a knot and become so inextricably entangled that the only solution will be that adopted by Alexander!

Were I a music hall manager, I should like to scour the country for "born humorists." Hunting for them would be great sport, and would, I think, prove very profitable. There must be hundreds of laughter-makers up and down the country, all unconscious of their professional possibilities. I met one a month ago on a country tennis court. He beat me, he was so funny. Yet, I believe he was a clerk in an insurance office!

One point has struck me forcibly. I have encountered any amount of talent, and much of it new, but I have not spotted during the last year a brand-new genius. I cannot name a budding Lauder, an embryonic Vesta Tilley. I was beginning to watch Laddie Cliff when he was switched away to the "legit.," and other bright hopes have migrated to other climes. I mean to keep my weather-eye open during the months ahead for hidden talent, and when I meet it, I shall do what I can for it by talking about it.

Animal turns seem on the decline. Moving pictures are on the increase. Pussyfoot jokes are as numerous as once were jests concerning conscientious objectors, and might be reined in a little. Music hall sketches must be abnormally bad before they fail to interest the audience. These are a few of the points which I have jotted down in my mental note-book. Another is that, of all the subjects which figure in music hall songs, "mother" is a very easy winner.

And now my cigarette is nearly spent, but before I toss the stump into my first fire, let me make one final reference. To be topical, it seems to me, is one of the obvious missions of a music hall comedian. Over and over again, when important events have figured on the placards, I have sat through performances in which no single reference has been made to them. If our humorists will study their newspapers more closely, and prove at night that they are well read as well as witty, our shows will receive a most valuable fillip. An audience welcomes an impromptu topical joke as a sort of compliment, for they recognise that the jest is not common property, and has been made especially for them.

And that's that.

VARIETY ARTISTS' NEW AWARD.

MANY CONCESSIONS.

Mr. A. J. Ashton, K.C., the arbitrator appointed by the Ministry of Labour, has issued his award in respect of the amendments submitted by the Variety Artists' Federation to the Music Hall Award of 1913. A careful perusal of the full text reveals that the arbitrator, whose task in mastering all the complex details of the case for the Federation was one of no light kind, has conceded to the variety artists a reasonable and workable form of contract. Every credit is due to Mr. Fred Russell, the retiring chairman, for the admirable work he did in the drafting of the amendments, and also for his speeches in support of their adoption when appearing before the arbitrator.

Better Conditions Secured.

The music hall artist gained very little benefit by the awards of 1907 and 1913, the only real gains being that the conditions of his employment were defined and he obtained payment for matinées. On the other hand, the managers still retained the power to impose conditions that were unknown in any other form of contract. In regard to the new Award, the Federation asked that all the conditions, rules and regulations should be obligatory and unalterable. In the preceding Awards the Arbitrator laid down a model form upon which contracts were to be based. That model contained five obligatory clauses, but in respect of all others managers were allowed a great amount of freedom. Some adopted the model form as it stood; others varied its terms very considerably, placing their own interpretation upon almost every non-obligatory clause. What was deemed necessary by the Federation was one clearly-defined form, common to all, so that when the artist sees the word "Award" at the head of a contract he may be in no doubt whatever as to what he is undertaking by signing the document. The managers fought hard for a free hand, but the Arbitrator decided in the artists' favour: that the form of contract laid down shall be the only one used, and that all the clauses and rules therein contained shall be obligatory, shall not be altered, and no additions made except to provide for the insertion of necessary particulars.

The "Exclusive" Clause.

A very important clause is that known as the "Exclusive" clause. At the Arbitration in 1907, the London managers asked for a clause giving power to make such conditions in relation to West-End engagements as would secure to them the exclusive services of artists if they so desired, and Lord Askwith granted it. The Arbitrator has now, in the new Award, agreed to a form which is only "exclusive" to the extent that he—and any other manager who cares to avail himself of it—can by giving an artist 20 weeks' work in 12 months at not less than £40 per week per hall, secure the exclusive services of that artist within a radius of 10 miles of a given centre. In all other respects the agreement must be in strict accord with the general form of contract set out by the Arbitrator. From the artists' point of view that is a vast improvement upon the old West-End exclusive which gave the manager the right to bar the artist from the whole of the metropolitan area for an indefinite period in consideration of one week's work in the West-End, no matter how small the salary. The Arbitrator has reduced the provincial and the suburban exclusive bar from 52 weeks to 40 weeks; "turns" from 48 weeks to 32 weeks; and for artists receiving £10 per week and under the bar is reduced all round from 52 weeks and 48 weeks to 12 weeks.

Other Gains.

The Arbitrator has acceded to the request of the Federation, and agreed to the option clause being upon a separate form and separately signed, so that in future the artist who agrees to give an option on his services will do so with his eyes open.

When a tranfer is made and the artist is involved in an extra journey of more than 30 miles he will be able to claim a 5 per cent. addition to his salary, plus all expenses.

If the artist is transferred from a hall where matinées are regularly played to a hall where matinées are not played, he will receive full payment for such matinées.

The Occupancy and Possession Clause, under which a proprietor can, by selling his hall on a Saturday night, cancel contracts held by artists for the following Monday no longer applies. Henceforth a proprietor who wishes to sell must give the artist at least 26 weeks' notice that his contract will be cancelled. On the other hand, if notice is not given the artist can be required to play for the new management.

The right to hold an artist's signature for 21 days before letting him know whether the contract he has signed will be confirmed or not has been reduced to 10 days.

If an artist is unable to perform or has to leave the stage on account of the unruly behaviour of the audience, he must be paid his salary unless such unruly behaviour is due to word or action on the part of the artist

The word "engagement" in a contract is defined as covering one week only. Therefore, when an artist commits a breach the penalty for which is cancellation of the engagement, he has to lose one week only, and not the entire contract. For certain breaches, however, the entire contract may be cancelled.

An artist can no longer be put on first in the "first house" and last in the "second house"; the interval between the two performances must not exceed four hours, unless the artist agrees to the contrary. If an artist's name appears on the bills announcing a matinée, he or she can claim to be paid.

THE LONDON MUSIC HALLS.

LONDON COLISEUM.

There was not much evidence of the strike, either in the programme or the audience, at the Coliseum on Monday—only one turn failing to put in an appearance, Cornalla and Eddie, and efficient deputies were found in Good and Heras, a couple of clever comedy acrobats, who closed the bill. This is the last week of their stay here of Grock and Loïe Fuller. Grock's inimitable act is as popular and pleasing as ever, and Mme. Loïe Fuller's School of Dance close their season of ballet with Moussorgski's "Une Nuit Sur Le Mont Chauve," a weird Russian legend turning from a wild night on the mountains to sudden calm and prayer. Miss Irene Vanbrugh, with Mr. Edmund Gwenn and Mr. Dion Boucicault, remain in the bill with Sir J. M. Barrie's three-scene play, "Half an Hour." This is beautifully acted, and deservedly a most popular item on the bill.

The new-comers here this week are headed by Miss Ruth Vincent, who sings delightfully three numbers, the best perhaps being Helen Dircks' "Three Roses" Little Edna Maude soon makes good with her "Jazz family" song and dance, assisted by Little Dinkie, a diminutive "pup." Her concluding dance, Sibelius' "Valse trieste," reveals her as an accomplished dancer. Judson Cole, a talkative American magician, does some clever tricks, perhaps the "lemon" one is the best, and he patters agreeably. The Whittakers open the programme with a pantomime burlesque "Cinderella," the male partner's "cat" being a fine study, and the Nathano Bros. had the huge Coliseum audience rocking with laughter over their clever roller skating absurdities.

VICTORIA PALACE.

Despite the railway strike there was a huge audience and a warm welcome waiting for Miss Ada Reeve when she returned to London after a long absence. The incomparable artist had to sing no fewer than six numbers. Throughout her turn she proved herself a consummate mistress of her art, and amid the hearty applause which marked the conclusion of her turn could be heard the coo-ees of many Australian admirers.

Harry Weldon was another artist whom the audience were loth to part with. He had to give four songs—great, big, large songs with plenty of amusing patter and business. Wood and Cragg are another very popular turn, Wood (or is it Cragg?) balancing a grand piano on his chin. Frank Whitman, the clever fiddler, deputised for Alfredo, and Molly Wells and Frank Mayburn acted in like capacity for Miss Daisy Morell, the programme being completed by Miss Kitty Grey, vocal comedienne; the Laurelsa Sisters; Harry Taylor, raconteur and yodler; and Paul Gordon, the wire-walking wonder.

WOOD GREEN EMPIRE.

Mr. David James, the popular manager here, was happily able to run this week's entertainment strictly "according to plan," each turn being available for duty, despite the unsettling influence of the strike. Nichol and Martin, a couple of clever cyclists, and gifted comedians to boot, opened the bill, their turn, which includes, among other things, a waltz on wheels, bringing down the house. Miss Bessie Slaughter's fine voice was heard to advantage in "How Can I Leave You" and a beautiful rendering of "The Lost Chord"; and Kuming and Windsor, the latter a really brilliant violinist, supplied a humorous musical turn.

Peter Pariss, an original droll, has a couple of good songs in "I'm Properly Run Down To-night" and "I Want To Go Back to Lancasheer," the latter having a very tuneful lilt; Josephine La Barte, entertainer at the piano, gave "K-k-katy" and an impression of Elsie Janis singing "Give Me the Moonlight," both well done; and Beauty, truthully described as the "handsomest creature on the stage," showed that it is also endowed with almost human intelligence.

Mr. Malcolm Scott with "Catherine Parr" and his Spanish song and dance met with an ovation.

NEW ACTS OF THE WEEK.

"A DARK WHITE HORSE."

This amusing racing sketch was produced at the Wood Green Empire on Monday night, and shows how Willie Bleat, a sporting "vet.," having converted a carthorse into a good-class racer, pawns all he possesses to "raise the wind" by backing the said horse to win the race for which he had entered it. Bleat had some years before inherited a legacy, a proviso being inserted in the will that, to benefit, the recipient must be unmarried. Bleat's efforts to keep his wife's existence a secret leads to many amusing situations, more especially when the solicitor arives on the scene, and, hinting that he has knowledge of the fraud, threatens Bleat with all the pains and penalties to which he is liable. In this awkward predicament the wife, an extremely irascible person, appears on the scene; but the situation is eventually saved, and Bleat able to snap his fingers at the lawyer, when the news comes to hand that the "dark white horse" has won. A feature of the scene is the remarkably vivid description of the race given by Bleat, who visualises and dramatically conveys to the audience all the exciting and changing incidents connected with a close contest. Bert Gilbert as Bleat, Miss Hannah Jones as the wife, and Miss Ivy Ray in a charming ingenue part are all good. The little piece is exceptionally well staged.

"'AWKINS' LUCK."

Character Sketch by Gladys Gaunt, Produced at the Imperial Palace, Canning Town, on Monday, Sept. 29.

Miss Gladys Gaunt has written for Mr. Matthew Boulton a thrilling little character sketch pulsating with life and incident, and with some clever situations. The scene is the room of an East London hospital. 'Enery 'Awkins comes to claim his wife and newly born child. Dr. Lloyd in charge, mistakes him for a man named Jenkins, whose wife and baby have both died. The error is in due course discovered, and the appearance of the wife with "twins" brings down the curtain. It is an effective little sketch, ably played primarily by Mr. Matthew Boulton, who cleverly acts the character of 'Enery 'Awkins. He is the proud coster to the life. Mr. R. A. Beaton's Dr. Lloyd is another fine piece of work, a realistic study of a sympathetic East End medical man. Miss Ethel Wensley's Nurse Mitchall is also excellent, and Mr. W. Littlejohns, in the small part of Denis Ford, the porter, does well. "'Awkins' Luck" was heartily received.

Miss Ella Shields.

In reference to our paragraph last week that Miss Ella Shields was shortly proceeding to America, it should be stated that the date of her departure will be subject to her existing contracts being postponed.

Mr. A. J. Mills.

The many friends of Mr. A. J. Mills, the well-known song writer, will regret to learn that he is lying in a critical condition, as a result of breaking a bloodvessel on the brain.

BILLY MAJOR
OF
MERSDEN & MAJOR

Desires to inform Managers and Agents that he is in no way connected with any other act of similar name.

This is my FIRST appearance in Great Britain for six years, AND if M. J. H. Thomas is the strong man he professes to be will he carry all the artists into Town ON HIS BACK next week?

IN TOWN NEXT WEEK.

P.A. 130, Nightingale Lane, S.W. 12.

Harry A. Vernham's Productions
THE ÆOLAS and THE CLEFFS
Lately known as "The Hawaiians."
ON TOUR. CLEFFS Rehearsing
All Coms. Harry Vernham, Gwendene, W. Hartlepool.

ANNA MARTENS
The Entente Cordiale Comedienne.
Opening October 1st, at THE PHŒNIX PALACE HOTEL, STOCKHOLM

FRED . MINNIE
COLLEY & SCOTT
IN COMEDY TITBITS.
This Week, CROYDON EMPIRE. Next, L.T.V. CIRCUIT.

VACANT FOR PANTO.

P.A. 52, Alexandra Mansions, W.C. 1.

A FEW HOMELY HINTS ON .. BEAUTY

By MIMOSA.

Every woman should take pride in her personal appearance. If it is not possible to be beautiful in the fullest sense of the word, at least you can have the attractiveness of a pleasant expression, glossy, well-kept hair, eyes shaded by long lashes, well-marked eyebrows and a clear natural complexion. My first advice is to avoid most manufactured "beauty preparations." Use simple, pure, natural ingredients. Use these regularly and do not make constant changes and experiments. The various things I use and advise can be bought in original packages from any reliable chemist. If they are not in stock he can at once procure them for you if you insist.

How to Discard an Unsightly Complexion.—How many women exclaim as they behold their ugly complexion in the mirror, "If I could only tear off this old skin!" and, do you know, it is now possible to do that very thing? Not to actually remove the entire skin all of a sudden; that would be too heroic a method and painful, too, I imagine. The worn-out cuticle comes off in such tiny particles, and so gradually—requiring about ten days to complete the transformation—it doesn't hurt a bit. Day by day the beautiful complexion underneath comes forth. Marvellous! No matter how muddy, rough, blotchy, or aged your complexion, you can surely discard it by this simple process. Just get some ordinary mercolised wax at your chemists, apply nightly like cold cream, washing it off in the mornings.

New Painless Way to Remove Hairy Growths.—It now transpires that the mysterious white paste used so successfully by many beauty specialists for ridding the skin of objectionable hairy growths is nothing more than powdered pheminol, which can be found in any chemist's shop. With pheminol and water make enough paste to cover hairy surface; apply, and in two or three minutes rub off, wash the skin, and it will be free from hair or blemish.

Shampoo and Hair Beautifier.—You complain of brittle, faded hair. You will find that keeping the scalp clean and healthy is the most effective way to restore the natural beauty and softness, but in selecting your shampoo avoid soaps or mixtures containing "free" alkali. By dissolving a teaspoonful of stallax in a cup of hot water you will have a mild, soothing, cleansing mixture that makes the head feel fine, and removes all dust, dandruff, and excess of oil, leaving the scalp clean and pliant, and assuring a beautiful growth of long, lustrous, fluffy hair.

No Powder Necessary.—Yes, powder has ruined more complexions than it has aided, and while you use it you can hope for nothing better than an imitation of a real complexion. Take my advice. Get from your chemist some ordinary cleminite and dissolve in a little water, then you will have an ideal yet inexpensive lotion, which seems a part of the skin. The result lasts all day, long even under the most trying conditions. To prepare the face and neck for an evening in a hot ballroom there is nothing to equal this simple and harmless lotion.

If Eyelashes are Short.—Eyelashes will be greatly beautified if mennaline be applied at lash-roots with thumb and forefinger. A few such treatments make them grow long, silky, and curly. Thin, straggly eyebrows will grow thick and lustrous by merely rubbing mennaline on, but be careful, and don't get any where no hair is wanted.

Wonderful Growth of Hair.—Long ago I made a resolution to try and concoct a real hair grower. My own formula, now perfected after tedious experimenting, has had the effect of giving me a wealth of hair that is surprising. Obtain from your chemist an original package of boranium, and mix with this ½ pint of bay rum. Rub this into the scalp night and morning with the finger tips. It sets the hair roots tingling with new life.

Managers and Agents are requested to look in next week
AT
THE SOUTH LONDON
TO SEE
FERNLEY RAMUS,
"THE DAGOIST,"
who is presenting some NEW STUDIES.
NO SOLE AGENT.
All Coms. C/o "THE ERA."

THE COLISEUM,
GLASGOW.
September 23, 1919.

Dear Editor,

Through the medium of your columns I beg sincerely to thank SIR OSWALD STOLL, SIR ALFRED BUTT, SIR WALTER DE FRECE, MR. FRANK ALLEN, MR. CHAS. GULLIVER, MR. D. J. CLARKE, Etc., for postponing our dates through the protracted illness of my sister, who has now, I am pleased to say, completely recovered, and is happily again in harness.

Kindest regards.

The Editor,
"The Era."

Yours faithfully,
(Signed) Jack F. O'Connor.

JACK AND EVELYN.
NO VACANCIES. GEO. BARCLAY.

"THE ERA" FILM SECTION

STAR OR STORY, WHICH?

THE NEED FOR AN ADEQUATE SCENARIO.

Were Hamlet alive to-day, and fulfilling the humble rôle of kinema journalist—as penance, say, for the vast amount of bad acting indirectly caused by his insatiable appetite for a life of tragedy—it is tolerably safe to say that his opinion that "the play's the thing" would be applied by him to the pantomimic art of the screen with even greater force than it does to the spoken drama.

There is a theory which, even in this twenty-ninth year of the kinematograph's career, is still held by a good many producers, that good photography and a big star will carry a film with a mediocre story. They won't. The most competent producing, the most admirable photographic work, and the most brilliant and talented star will never be capable of transforming a poor story into an excellent "picture."

Imagine, for example, Mr. De Courville taking the following attitude: "We've got a big new production for the Hippodrome to prepare; it can be staged for so much, and we can get our star for so much, while I have a young fellow in my office who will write the play for a twenty-pound note"!

It would be difficult to imagine the astute Mr. De Courville adopting such an attitude, yet it is just the policy practised by certain producers, some of whom expect to make a great success at it, while the others—the majority—know that it will lead to disaster, but rely on feathering their own nests before their unfortunate backers awaken to the trick that has been played upon them. This type of producer, who, we gladly admit, is in the minority, is frequently allowed a fair sum with which to purchase suitable scripts, but, instead of using it for that purpose, he either writes the scenario himself, and thus pockets all the play fees, or engages a wretched hack to write him a story for a few pounds.

How can film manufacturers afford to take the risk of running an expensive star without an adequate story? And a story written by an amateur writer, whose business is not story writing, but film producing, theatre managing, or anything else you like, is almost certain to be a poor one.

We predict that the whole idea and attitude will change, and the value of the story recognised before long by every firm which hopes to turn out good pictures. Then the amateur writer will have no more chance of being allowed to try his hand at preparing a big and important scenario, than the amateur actor has of playing lead, or the amateur producer of being responsible for a big "feature" production. That the public recognise the value of a good story already there is no denying. It may, and does, tolerate crude and unconvincing dramas, and witnesses them in order to "guy" them, but it is the gripping heart story with a clear and convincing plot, worked out to a logical and plausible conclusion, that it demands. The story may be of the inevitable, or it may be one of sincere inspiration; but, whatever it is, it must be good of its kind.

ROUND ABOUT FILMLAND.

"Cavalleria Rusticana" on the Screen—A Picture of South Africa—The Stock Exchange Filmed.

Cinema Trade Luncheon.

A final reminder of the Cinematograph Trade's second annual luncheon, which takes place at the Criterion Restaurant on Wednesday, at 1 o'clock. The Viscount Burnham will be in the chair, and many distinguished people have promised to be present. Sir William Jury will be presented with a cheque representing the proceeds of the cinema gymkhana, which will form the nucleus of a Cinematograph Trade Benevolent Fund.

Grand Opera on the Screen.

Picture-goers who are also music-lovers will look forward to the release of a new Italian film just purchased for this country by the Pioneer Film Agency. This is "Cavalleria Rusticana," and is, of course, a screen version of Mascagni's world-famous opera.

The story was played among its own national settings in the beautiful isle of Sicily, and reflects all the light and atmosphere, all the beauty and passion of the South, while the character of the girl, Santuzza, is acted by Signora Bellincioni the beautiful operatic star, who created the part on the original production of the opera.

Served up with the special arrangement of Mascagni's music, which Messrs. Ascherberg and Co. have prepared, this film should provide a real musical treat for picture patrons, and a special attraction for musical enthusiasts.

"The Rose of Rhodesia."

A remarkable picture entitled "The Rose of Rhodesia" will, we hear, shortly be submitted for the approval of the trade. The production is the work of Mr. Harold Shaw, who has recently returned from Africa, where, with Mr. Henry Howse, he produced the picture. For the purposes of the story they trekked into the Transkei region of Africa, close on the borders of Zululand, some 200 miles from the nearest railway. It took them between five and six weeks to do the journey, the party consisting of the producer, the camera man, a well-known British film actress, who appears as the heroine in the story, and two other prominent South African players who have important parts.

A very interesting point about the production is the fact that Chief Kentani, of Fingoland, and his son, Prince Yumi, were induced, and subsequently trained, to portray responsible characters in the film. Most of the supers are natives of the Fingo Tribe, over which Chief Kentani rules. In the space of six weeks Mr. Shaw trained all his native players and photographed the necessary scenes in spite of the fact that only one or two of them could speak a few phrases of broken English. Their services were rewarded with suitable gifts of tobacco, fancy wire, beads and money, and although the task looked rather hopeless for some time, he succeeded in producing a picture beyond his expectations.

Opposition to New Cinemas.

The Kensington Chamber of Commerce has unanimously passed a resolution protesting against proposals that have been publicly announced to erect cinematograph theatres on sites east and west of Earl's Court-road, with entrances from Kensington High-street and Kensington-road.

The Fulham Borough Council expresses disapproval of an application submitted to the London County Council by Messrs. F. Matcham & Co., of 3, Warwick-court, High Holborn, for consent to the erection of a cinema hall, on a site in Harwood-road, adjoining the Town Hall, as in the opinion of the Council the site, materials, and labour available should be utilised for urgently needed housing accommodation.

A Fine Stock Exchange Scene.

One morning last week, Walter West took Stewart Rome and other leading artists engaged in the making of "Snow in the Desert" (which story, it will be remembered, is from the pen of Andrew Soutar) into the heart of the City, hoping by some ruse or other to film the members of the Stock Exchange. How he did matters not, but Mr. West obtained what he required. The result is very satisfactory, and is one of the many familiar and interesting scenes in this big new Broadwest production.

BRITAIN'S FILM CITY.

SIR WALTER DE FRECE'S PLANS.

Harrow as a huge film city is the prospect held out by Sir Walter de Frece, the chairman of the new Million Pound Film Company, when discussing this huge enterprise.

"As in many other matters," he said, "Britain has lagged behind so seriously in film production that I feel that only the most ambitious effort is likely to make up the leeway we have lost, and the Alliance Film Corporation, Ltd., intend to launch a powerful offensive to capture a fair share of both the home and overseas markets for British films.

"In the past three or four acres was considered a large area for a film studio. The Harrow Weald estate, on which the new film city will be erected, comprises no fewer than 56 acres of beautifully wooded ground, together with a lake three-quarters of a mile long, or big enough to reproduce, with the aid of scenic effects, a good representation of the Battle of Jutland.

"During the coming months this estate will be transformed into a real Picture Colony. All the permanent staff and some of the actors employed by the Corporation will live on the estate, rows of houses being erected for this purpose.

"When completed the studios will be large enough to take six films at once, and the latest and most elaborate lighting equipment will enable photographs to be taken in 'daylight' at all hours. A further advantage lies in the fact that Harrow Weald is 600 feet above sea level, and has been described by Sir Hubert Herkomer as having the best light in England.

"The total cost of the studios when completed is estimated at £120,000, and these will, of course, constantly be brought up to date as further improvements are devised.

"I am convinced that under favourable conditions it is possible to produce in this country films that are in every way equal to the greatest masterpieces from America.

"One of the foremost reasons for the slow development of the British film industry has been the lack of capital. The Alliance Film Corporation will not suffer in this respect, for with £1,000,000 at our command, we shall be in a position to secure every facility which will assist in the production of perfect motion pictures.

"There is no doubt that in this country we have the finest material, scenery, actors and producers, who have proved that they can adapt themselves more readily than others to the varied rôles they will be called upon to fill. This will remove the outstanding anomaly by which the leading parts in many American productions are played by actors of British origin.

"I feel that it is not unfair to say that hitherto British film production has suffered not only from lack of capital but also business and organising ability, and it is therefore gratifying to me to be associated on the board with such forceful personalities as Mr. Charles F. Higham, M.P., who was the inspiring force, Mr. A. Baldwin Raper, M.P., Mr. Gerald du Maurier, with his sound theatrical knowledge, Mr. Walter Hutchinson, with his unexampled experience of the possibilities of the work of the chief authors to the screen, and Mr. Charles Hunter, with his unique experience of the technical side of cinematography.

"Our Consultative Literary Committee includes Sir Arthur Pinero, Mr. Edward Knoblock, Mr. R. C. Carton, and Mr. George R. Sims, all of whom are famous in the dramatic world."

"The Grip of Iron."

Bert Haldane, who is engaged in the production of a film version of that thrilling play, "A Grip of Iron," and some of the members of the company, recently went down to Southampton to film the convict scenes. They hired a steam yacht, and also a tug, and went out into the waters of the Solent. The convicts escaped, we hear, after a terrific fight, in which some of the crew took part with a zest which is well illustrated by the fact that one of them said to a convict, "You climb up the mast and I'll kick you in the face." Having murdered half the crew, two "convicts" and one of the "detectives" took to the raft which had been made up by the crew. One of the players, a heavy-weight, stood a little out of the centre of gravity, with the result that one end went about three feet under water, and the other two players were hanging on for their lives. When last seen the heavy-weight was clinging to the tug and trying to pull it on to the raft.

TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"THE LASH."

PICTURE OF BRETON CONVENTION.

Production ..... Progress Film Co.
Type ..... Melodrama
Star ..... Marie Doro
Length ..... Five Reels

A film in which a noteworthy feature was its scenic effects was screened in "The Lash," at the West End Cinema on Thursday. In the Isle of Batiste, Sidonie, the daughter of the island prefect, is betrothed against her will to Pierre, a rough fisher lad. Longing for the broader life on the mainland, Fate throws at her feet Warren Harding, whom she rescues from the rocks. Their love is mutual, but they are seen by one of the jealous village girls, herself in love with Pierre, and she stirs up the village s until Sidonie is condemned to be publicly lashed. She escapes with Warren, and they are married on the mainland, Warren taking her to his mother's house, who welcomes her gladly. A young, vain widow, Violet Crawford, who had jilted Warren years ago, gets him into a compromising situation, witnessed by Sidonie. Her Breton blood rises, and she lashes the temptress with her riding whip, and returns to Batiste, where, unable to produce her husband, she is again condemned to be lashed, and the indignity is about to be committed when Warren arives in time to save her. The acting of Marie Doro is thoroughly artistic and refined; and the photography and natural settings admirable.

[See our Film Markings.]

* * *

"ROMANCE AND ARABELLA."

YOUNG WIDOW'S EXPLORATIONS IN THE REALMS OF ROMANCE.

Production ..... Walturdaw
Type ..... Comedy
Star ..... Constance Talmadge
Length ..... 4,500 Feet
Distributors
Select Pictures Corporation

This delightfully fresh and amusing comedy was screened privately at the New Gallery Kinema on Wednesday, the 24th ult. It deals with the love episodes of Arabella Cadenhouse, a beautiful and wealthy young widow, who, having made a practical match in the first instance, now pines for romance in her second venture. The right man is ready to hand in the shape of Bill, the lover of her girlhood days, but at first she scorns his advances. Arabella's sweethearts include a Wild Westerner, whose method of love-making nearly sweeps her off her feet, a cubist artist and plausible exponent of free love, a young, romantic stripling, and a noted scientist, Dr. Henry. This dry-as-dust Professor attracts her by his ardour and his learning, his theories also arouse her keen attention. Matters go so far that all is arranged for the wedding, when the Professor arrives half an hour late, owing to an essay on eugenics he is writing, and he outraged Arabella pairs off with Bill instead. Miss Constance Talmadge is delightful as the wayward inconstant heroine, and Harrison Ford is good as the devoted Bill. The photography by Mr. Kennedy includes some striking scenes such as Estabrook's cubist studio, the garden scene of the intended elopement, and the drawing-room wedding, according to American custom.

See our Film Markings.]

* * *

"WIVES AND OTHER WIVES."

DOMESTIC STORM IN A TEA CUP WHICH NEARLY BOILS OVER.

Production ..... Astra
Type ..... Comedy
Star ..... Mary Miles Minter
Length ..... 5,000 feet

Screened at the Super Cinema on Tuesday, 23rd inst., this brightly written, finely acted and photographed farcical comedy was voted a great success. It is clean, bright fun throughout. Geoffry Challoner is too much immersed in his newspaper to please his young and pretty bride, Robin, and as the result of a tiff she betakes herself to her bedroom and seeks consolation in her old love-letters. When hubby is admitted she teasingly refuses to burn one packet of letters, which she avers are too precious. These are none other than his own effusions, but this he does not know, and goes off in a fit of jealous rage. He soon relents, but before he comes back all sorts of complications have occurred. Their neighbours in the flat are a kindly judge and his wife, who have let their apartments to another young couple. The young lady having left her bag behind when they adjourned to sign the lease, sends her husband back to fetch it. He is taken up in the lift to the wrong floor, and accidentally shot by Robin, who mistakes him for a burglar. There he is found, just recovering from a fainting fit caused by fright, first by young wife No. 2 and then by young husband No. 1. Another issue is involved in the mock burglary planned by an unsuccessful bridge player and his wife to recoup their losses, which develops into a real one owing to a maid overhearing the plot and telling her chauffeur-sweetheart. Finally the real origin of the love-letters is discovered, wives and husbands are reunited, and the troubled waters of matrimony once more present an unruffled surface. Miss Mary Miles Minter makes a very fascinating little body of the wayward Robin.

[See our Film Markings.]

* * *

"THE LIGHT."

HOW A WOMAN MAKES AMENDS FOR HER PAST.

Production ..... Wm. Fox
Star ..... Theda Bara
Type ..... Drama
Length ..... Five Parts

Blanchette, a social butterfly, but with an underlying sense of duty and patriotism, is bitterly chagrined when, on the outbreak of war, she is denied the opportunity to serve her country as a Red Cross nurse, on the ground that her previous life debars her from the society of decent women. Her chance, however, comes later, when, after heroic conduct during an air raid, she "mothers" a blinded soldier of France, and proves by her self-sacrifice and devotion to the stricken man that, as there is some bad in the best of humanity, so also there is a leaven of good in the worst. The complex nature of Blanchette, in one aspect a veritable vampire, yet in the other a woman with a soul full of pity and kindness, is finely depicted by Theda Bara, who finds in the rôle a study peculiarly suited to her. The support accorded to the popular screen star was admirable. The episode showing the unwelcome visit of a raiding aeroplane, with its attendant horrors, was very realistic.

* * *

"THE WOMAN MICHAEL MARRIED."

AN ACT OF HEROISM, AND THE REWARD DEMANDED.

Production ..... Jury
Star ..... Bessie Barriscale
Type ..... Drama
Length ..... Five Parts

Mira, a beautiful diving girl, saves a little boy from drowning, and Michael Ordsay, who had the child temporarily in his keeping, is so grateful to his rescuer that he offers her anything she wishes. But Michael is amazed when Mira coolly demands as her reward that he shall make her his wife. He at first demurs, but on being told by the girl that he is a welsher, his sporting sense of honour is touched, and he agrees to the proposal. The ceremony over, the girl repents of her escapade, and it is now her turn to be described as a welsher. As a compromise, the two agree to act outwardly only as man and wife for one year. The mischievous swimming girl eventually becomes a prima-donna of Continental fame, and how a union of hearts is finally brought about, largely by the kindness of Michael's father, is charmingly shown. Bessie Barriscale as the heroine is delightful, and is well supported by Jack Holt as her lover.

[See our Film Markings.]

* * *

"THE SOCIAL PIRATE."

YOUNG VIOLINIST FIGHTS ADVERSE FATE, AND WINS IN THE END.

Production ..... Transatlantic
Type ..... Drama
Star ..... June Elvidge
Length ..... Five Reels
Distributors ..... Gaumont's

A film of undoubted excellence, this latest Transatlantic production is deserving of warm praise. The magnetic personality of the star is predominant in a specially good cast, and from first to last Miss June Elvidge, as the heroine, holds the interest of the audience. Dolores Fernandez, a young and unrecognised violinist of real genius, finds a jewelled bracelet in the street, and writes the particulars of the find to the loser. Before the letter is posted Dolores is taken ill, and the prescription for her medicine is written on the same piece of paper and despatched to a chemist. Later Dolores is found with the bracelet in her possession and sent to a reformatory. On her release she meets Bruce McBride, a lover of music who engages her to play at his mother's "At homes." The girl's talent attracts the attention of a famous concert manager and a series of concerts are arranged for her. Shortly after her engagement to Bruce, Dolores meets Ann Muller, a reformatory girl, and refuses the proffered friendship. To get her own back Ann joins forces with Hobington, a crook, and gains admission to the McBride household. Threatened with exposure, Dolores is compelled to leave the house, while Hobington is rifling the safe. Bruce, torn with suspicion, seeks forgetfulness in work, and raids a notorious chemist's in search of drugs. Here he finds the prescription and letter establishing Dolores' innocence regarding the lost bracelet. With Dolores' aid Hobington is neatly cornered, and the lovers are made happy.

* * *

"THE LADY OF RED BUTTE."

STORY OF RELIGIOUS FANATICISM

Production ..... Thos. Ince
Type ..... Melodrama
Star ..... Dorothy Dalton
Length ..... Six Reels
Release ..... April, 1920
Distributors
Famous-Lasky Film Service

Walter Webster, a theological student, over-studies and his mind gives way. He rushes out into the wilds, and wanders from town a religious maniac. Finally he drifts into Red Butte, where the Faro table is run by a dead gambler's daughter, known as "Faro's Nan." She lives with her adopted children, who have been left behind by poverty-stricken citizens. "Wandering Smith," as Webster is known, attacks Nan bitterly with invective, and when fever is brought into the camp by a Mexican, "Smith" denounces it as the vengeance of God. Likewise, he attributes a fire caused by the drunken innkeeper to the same cause, and makes an attack upon Nan. In self-defence she strikes him down, and the blow and fall restore his disordered brain. He sets forth to find help for the girl and her family, and arrives in the nick of time, bringing medical aid, and presumably love, in his train. Dorothy Dallon acts splendidly as Nan, and brings all her art to bear on the character. The outdoor settings are good, and the photography in every way worthy of past Ince productions.

* * *

"SECRET SERVICE."

PLOT AND COUNTER-PLOT IN THE AMERICAN CIVIL WAR.

Production ..... Aircraft Paramount
Type ..... Drama
Stars ..... Robert Warwick and Wanda Hawley
Length ..... Five Reels
Distributors
Famous-Lasky Film Service, Ltd.
Release ..... February, 1920

Shown on the same morning was the drama, "Secret Service," built on the play by William Gillette. It deals with incidents in the Civil War. Major Dumont, in the Northern Army, is deputed for secret service work, and aided by his brother Henry, disguised as a Southerner, and with the papers of Capt. Thorne, Major Dumont becomes an inmate of the Varney home, whose son he has saved on the field. Here he falls in love with Edith Varney, who is also sought for by Arrelsford, a member of the Southern Secret Service. By the aid of a negro he obtains a message sent from Henry Dumont, who is in prison in Richmond. He traps Dumont as a spy, but the close of the war brings with it peace and reconciliation. Robert Warwick has a strong part as Major Dumont, and plays it well. He has excellent support from Wanda Hawley.

* * *

"THE WISHING RING MAN."

HOW HE BRINGS HAPPINESS TO A LONELY LITTLE GIRL.

Production ..... Vitagraph
Star ..... Bessie Love
Type ..... Comedy-Drama
Length ..... Five Parts
Release ..... April 16

Joy Havenith is a winsome but lonely little girl brought up in humdrum surroundings by her grandparents, and it is a revelation to her when one day a young fellow named John Hewitt comes into her life. She unburdens her soul to him; and as a means of brightening her life, John suggests that she should wear a "wishing ring," which, if she wishes hard enough, will gratify her every desire. The artless girl does so; and her first wish eventually comes true. This is none other than that John shall become her husband—and in a series of cleverly devised and charmingly acted scenes we see the gradual realisation of the romantic girl's hopes. Miss Bessie Love and Mr. J. Frank Glendon in the principal rôles are excellently suited; and the film comprises many beautiful scenes, both interior and out-of-doors.

[See our Film Markings.]

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"THE ERA" FILM SECTION

CINEMATOGRAPH EXHIBITORS' ASSOCIATION.

SCOTTISH BRANCH.

Interesting and important proceedings took place at the recently-held annual general meeting of the members of the Scottish Branch of the C.E.A., and it was gratifying to find such a splendid turn-out of members from the different parts of Scotland. The gathering took place in the Central Halls, Bath-street, Glasgow, and was presided over at the outset by Mr. J. J. Bennell—the retiring president—who subsequently vacated the chair in favour of the new president—Mr. R. C. Buchanan.

Mr. Buchanan—who was enthusiastically elected to this position—suitably returned his thanks for the honour which had been bestowed upon him, and expressed the hope that during the coming year the Scottish Branch would continue to prosper and progress. He also took the opportunity of paying high tribute to the splendid work which had been done on behalf of the Association during the past year by Mr. Bennell. Mr. Matthew Waddell (Glasgow) was unanimously elected as the new vice-president; Mr. Ritson Bennell was appointed as the new treasurer; while Councillor James Welsh was appointed as the secretary pro tem.

Advance Booking.

Mr. Darlieston (Dumfries Lyceum Theatre) introduced—in the course of an interesting paper—the important subject of advanced booking, and its cause and cure. He argued that booking in advance was an evil, and that it was dangerous because it was economically unsound. As exhibitors, they must remember who paid, and undoubtedly it was the exhibitor who paid for everything in the long run.

"Naturally, having taken this subject on hand," proceeded Mr. Darlieston, "I have had to find what excuse advance booking had for its existence, but I am sorry to say that my search has not been very successful, considering how general this evil is. One traveller, for instance, told me it was of some use to the small exhibitor in out-of-the-way towns, as he was able to knock off from the price of the film the expenses he would otherwise incur in making several journeys to book single films. That is good as far as it goes, but it does not go very far. Then, again, it is said to suit the tired gentleman who runs a cinema as a hobby, and who can't be bothered with continual attention to trade shows and to booking lists. But there is a third class which is a menace that we must tackle face to face. This is the man who is out to grab everything for himself on to which he can get his ugly claws. I refer to the exhibitor who is going to be in front of everyone else at no matter what cost to others. Then there is the victim who books in advance in pure funk and dread of this in-front-at-any-price man; and, lastly, there are those who simply drift, on the principle that business is good, so why worry about the future? Apart from these parties, I confess I do not know whom advance booking suits."

In the course of his further remarks Mr. Darlieston brought forward various arguments to further prove the economic fallacy of advance booking, and he also incidentally dealt with what he termed the twin evil of block booking. Block booking, in his opinion, must also go, for, amongst other things, it kept a lot of cheap and nastier pictures on the market that brought down the tone of the whole picture world.

In conclusion, Mr. Darlieston supported the suggestion which has already been made by Mr. Lionel Phillip, that—to cure the present evil—where the exhibitor has been booking, say, eight films per month, he should now only book four films per month, and he also supported single bookings being made compulsory. It would certainly take a combination of circumstances of which the C.E.A. must take control to cure advance booking, and they must have the ways and means to restrain the selfish man who tried to run his hall as if he were the only exhibitor on earth worth considering.

Advisability of Raising Prices of Admission.

Mr. Herbert J. Green dealt in an interesting paper with the desirability for a general increase in prices of admission, and he pointed out that in the early days cinemas were third-rate in their character—it was a new business; it was unrecognised and unappreciated; and to compete with the popularity of first-class music halls and theatres, the charges for admission were placed at rock-bottom figures. Now they found that the cinema was the most popular form of public entertainment, and it was appreciated by all classes of society, from the highest to the lowest; but any gradual increase in the admission charges had not placed the cinema beyond the reach of the masses, but rather had tended towards attracting the better class of patrons who at one time thought it *infra dig.* to patronise such shows.

"The demand for cinemas is on the increase, but the supply of suitable premises is limited; and this fact, coupled with the increase in local assessments, has induced assessors to increase the annual valuation of our cinemas. In Edinburgh, for instance, it is proposed to raise the annual values of cinemas by 25 per cent., and if that process is to take place in other towns—as now seems very likely—the so-called gold mines of ours will soon become dreams of the past."

They must remember that they could not increase their drawings by cutting down their expenses, nor even maintain them at the present level by any other expedient than that of raising their prices. If they increased their charges now they were only doing a fair thing to themselves, and inevitably—although it might seem paradoxical to say so—it would ultimately work out fairer and more beneficial to the great British public.

Cinema Trade Benevolent Fund Dinner.

In the evening the first annual dinner under the auspices of the Scottish Cinema Trade Benevolent Fund was held in the Central Halls. Unfortunately it was impossible for Sir John Ure Primrose, Bart.—a former Lord Provost of Glasgow who had kindly promised to preside—to be present owing to his state of health, but a splendid substitute was found in ex-Provost Robert Wilson. Among those supporting Provost Wilson at the platform table were Mr. J. J. Bennell, Mr. R. C. Buchanan, Mr. Prince Bendon, Mr. William J. Bendon, Mr. Matthew Waddell, and others; and an interesting series of speeches dealing with the work of the Benevolent Fund during the past year interspersed the musical programme. Mr. Buchanan said he was delighted to think that his first duty was to make an appeal on behalf of the Benevolent Fund, and he hoped that that appeal would not be in vain. They all knew the need for such a benevolent fund to help those in the Scottish cinema industry who might find themselves on the wayside, and the fact that they were at the moment such a young and healthy industry should not make them forget the rainy day of the future. He believed there was a desire to raise the new Benevolent Fund to £5,000, but personally he thought that that was far too little. In his opinion they wanted at least £20,000, and they could easily get it if they set about it in the right way.

"The Flag Lieutenant."

"The Flag Lieutenant," which was received with much favour at its screening by the Barker Motion Photography, Ltd., at the West End Cinema last Wednesday was, we hear, the subject of a number of offers, and the United Kingdom rights were eventually secured by Messrs. Jury's. The reception accorded this—the first production from the new B.M.P. studios—is very encouraging to those who are endeavouring to establish a foremost position for British films.

KINEMATOGRAPH MANUFACTURERS ASSOCIATION.

SUGGESTION FOR REORGANISATION.

A meeting of the Incorporated Association of Kinematograph Manufacturers was held in the Connaught Rooms, Queen-street, on Friday evening, Mr. H. M. Jinks in the chair. There were also present Messrs. S. Rowson, J. W. Smith, S. G. Hooper, P. Kimberley, W. A. Northam, T. A. Welsh, Godall, and J. Brooke Wilkinson, secretary.

The secretary read the following report:—

Since the last meeting of the Association your council have given considerable thought and attention to the question of the reorganisation of the Association. Your council suggest that committees should be set up representing the following branches of the industry:—

(a) British film producers.
(b) Topical film-makers.
(c) Film printers.
(d) Manufacturers and agents of kinematograph apparatus and accessories.

Each member of the Association should have the right to become a member of any of the committees, but must give a declaration of his desire to do so in writing.

These committees will deal with matters of particular interest to the section of the trade they represent, and if it is found that the total number becomes so large as to be unwieldy, each section would have the right to appoint its own sub-committees to watch over its interests.

The Association should appoint representatives on the council from each committee, but the preponderating number of members of the council should remain in the hands of the British film producers.

Reports of each committee's work should be submitted to the monthly meetings of the Association, so that the whole of the members may be kept in touch with the work of the Association as a whole, but no motion shall be carried in general meeting affecting any particular committee unless passed by a two-thirds majority of that committee.

The committees should have the right to enter into any scheme which requires financial assistance on condition that the committee itself became responsible for the amount involved, but no committee shall pass any resolution affecting the interests of any other committee. Any such resolution shall be submitted to the council.

Your council have had no opportunity of meeting representatives of the film printers who have expressed a desire that they should be included as members of the Association, and in this connection it is satisfactory to be able to report that the following firms are anxious to become members upon the scheme being approved by the Association generally:—Croydon Film Co., Olympic Kine Trading Co., Ltd., Rapid Printing Co., Assurance Film Co., Ltd., County Film Co., Ltd., Film Laboratories, Ltd., Pexton and Brookes.

Your council have also had an opportunity of meeting representatives of the manufacturers and agents of kinematograph apparatus and accessories, who have expressed a keen interest in the proposal, and a sub-committee is now meeting to formulate a scheme to place before the whole of the members of this section of the trade. It is confidently anticipated that if the suggestion is approved it will lead to a large influx of members representing this side of the business.

The chairman said the council had given considerable attention to the subject, their great object being to build up the Association.

The secretary explained that the film printers at the conference the council had with them expressed a very great wish to become members of the Association, and fully approved of the scheme. It seemed to the council there should be more co-operation in the trade than there had been in the past, and they believed this scheme was a means of doing that.

Mr. Smith asked whether any other section of the trade should be added.

The chairman replied that he thought a poster section was necessary.

It was then agreed, on the motion of Mr. A. Rowson, to adopt the report as a preliminary draft, and to elect the firms mentioned in the report as members of the Association.

On the question of increasing the interval between trade shows and release dates, which, said the chairman, was a matter of the greatest importance to the trade,

Mr. Northam considered the subject should be discussed with other interested associations, and proposed that the question be adjourned in order to arrange for that to be done.

Mr. Rowson seconded.

The chairman believed that such a meeting should be fixed as early as possible.

It was then agreed that an extraordinary general meeting of the Association should be held on Monday, Oct. 6, to discuss the question and formulate a policy which should be submitted to the other sections of the trade.

Mr. Northam proposed that Mr. Paul Kimberley be appointed deputy-chairman in the absence of the chairman and Mr. Samuelson. In his opinion the work of the Association had been progressive, and had been admirably performed—as well done as by any association he was connected with as representing his firm—but it might be that their chairman would have to absent himself from the meetings on account of his health, and from that point of view he felt it necessary that they should elect a deputy-chairman.

The chairman agreed to the proposal, and seconded it. It was then carried, and the meeting terminated.

FORTHCOMING TRADE SHOWS.

The following list of Trade Shows is given contingent on the films arriving at their destination in time.

LONDON.

Children of Banishment (Walturdaw), New Gallery, 11.15, Oct. 1.
Love is Love (Fox), Super, 11, Oct. 1.
All in a Nutshell (W. & F.), Shaftesbury Pav., 11.15, Oct. 1.
Creaking Stairs (Gaumont), New Gallery, 11, Oct. 2.
When It Was Dark (Walturdaw), London Pavilion, 3, Oct. 2.
The Great Romance (Jury), Own Theatre, 10 and 3, Oct. 2.
Storm and Sunshine and Bettina (Phillips), Shaftesbury, 11, Oct. 2.
The Great Romance (Jury), Own Theatre, 10 and 3, Oct. 3.
The Unpardonable Sin (Ashley), Alhambra, 2.30, Oct. 3.
Think It Over (Globe), Court, 11, Oct. 3.
An Eastern Maid (Pathé), London Pav., 2.30, Oct. 8
Closin' In (West. Imp.), Shaftesbury, 11, Oct. 3
Closin' In (West. Imp.), Own Theatre, 2.30, Oct. 3.
The Splendid Sin (Fox), Super, 11, Oct. 8.

BIRMINGHAM.

Little Red Decides and The Desert Law (West. Imp.), Scala, 11, Oct. 1.
Where There's a Will (L.I.F.T.), Futurist Hall, 11, Oct. 1.
Eye for Eye and Out of the Fog (Jury), Picture House, 10.15, Oct. 2.
The Secret of the Moor (Granger), Futurist Hall, 11, Oct. 2.
The Avalanche and The Firing Line (F. Lasky), Scala, 11, Oct. 3.
Revelation and The Red Lantern (Jury), Picture House, 10.15, Oct. 3.
Romeo and Juliet (Jury), Own Theatre, 2.30, Oct. 7.
The Light (Fox), Scala, 11, Oct. 7.
Closin' In (West. Imp.), Scala, 11, Oct. 8.

GLASGOW.

Romeo and Juliet (Jury), Own Theatre, 2.30, Oct. 1.
Maciste in Love (L.I.F.T.), Cranston's, 11, Oct. 1.
Creaking Stairs and Restless Souls (Gaumont), Salon, 11, Oct. 1 and 2.
Creaking Stairs and Restless Souls (Gaumont), Own Theatre, 2.30, Oct. 1 and 2.

(Continued on next page.)

Carry-on!

Despite the Strike,
Monday's Trade Show of
"SAHARA" was an Enormous Success.

On Friday we are showing
Rupert Hughes' astounding story,

The "UNPARDONABLE SIN"

Blanche Sweet's return to the screen.
Produced by Harry Garson, directed in person by
MARSHALL NEILAN—Producer of "Daddy Longlegs."

ALHAMBRA, Friday, Oct. 3, 2.30.

ASHLEY EXCLUSIVES, Ltd., 5, Gt. Newport St., W.C. 2.

"THE ERA" FILM SECTION

(Continued from preceding page.)

The Gentleman Rider (Argosy), Own Theatre, 11 and 2.30, Oct. 2.
The Single Man (Ideal), Picture House, 11, Oct. 3.
Bond of Fear and Captain of His Soul (West. Imp.), 182, Trongate, 2.30, Oct. 3.
The Beast (Fox), Grand P.H., 11, Oct. 6.
The Tiger's Trail (Pathé), King's Cinema, 11, Oct. 7 and 8.
The Woman Michael Married (Jury), Own Theatre, 2.30, Oct. 8.

LEEDS.

I Will (Ideal), Picture House, 11, Oct. 2.
The Light (Fox), Cinema Ex., 11.40, Oct. 2.
Possession (Butcher), Cinema Ex., 1.45, Oct. 3.
Sahara (Ashley), Theatre de Luxe, 11, Oct. 3.
Virtuous Men and Danger! Go Slow (Gaumont), Picture House, 11, Oct. 3.
Framing Framers (West. Imp.), Cinema Ex., 2.30, Oct. 7.
Shadows of Suspicion (Jury), Cinema Ex., 11.40, Oct. 7.

LIVERPOOL.

I Will (Ideal), Palais de Luxe, 11, Oct. 1.
Framing Framers and The Hopper (West. Imp.), City P.H., 11, Oct. 1.
Hugon the Mighty (Phillips), Cinema Ex., 11, Oct. 1.
On the Night of the 24th of April (L.I.F.T.), Prince of Wales, 11, Oct. 1.
The Avalanche and The Firing Line (F.-Lasky, Scala, 11, Oct. 2.
Her Good Name (Fuller), Palais de Luxe, 11, Oct. 2.
Probation Wife (Walturdaw), City P.H., 11, Oct. 3.
The Four Shadows (Urban), Scala, 11, Oct. 3.
The Red Lantern and Toys of Fate (Weisker), Prince of Wales, 10.15, Oct. 3.
Some Artist (Granger), Scala, 11, Oct. 4.
The Great Romance (Jury), Cinema Ex., 2.30, Oct. 7.
Love is Love (Fox), Scala, 11, Oct. 7.
Little Red Decides (West. Imp.), City P.H., 11, Oct. 8.

MANCHESTER.

The Probation Wife (Walturdaw), Cinema Ex., 11, Oct. 1.
Woman (Weisker), Cinema Ex., 2.30, Oct. 1.
Open Market (Palatine), Own Theatre, 11, Oct. 1.
The Bridal Chair (F.B.O.), Own Theatre, 11 and 2.30, Oct. 1.
Through the Twilight (General), Market-street P.H., 11.15, Oct. 1.
The Love Defender and The Social Pirate (Gaumont), Own Theatre, 10.30 and 2.30, Oct. 1.
Toys of Fate (Weisker), Market-street P.H., 11, Oct. 2.
Framing Framers and The Hopper (West. Imp.), Own Theatre, 2.30, Oct. 2.
Love is Love (Fox), Own Theatre, 11 and 3, Oct. 2 and 3.
Her Good Name (Fuller), Deansgate P.H., 11, Oct. 3.
Little Red Decides (West. Imp.), Deansgate P.H., 11 and 2.30, Oct. 7.
The Great Romance (Jury), Cinema Ex., 2.30, Oct. 8.

NEWCASTLE.

Bond of Fear and Captain of His Soul (West. Imp.), Own Theatre, 11, Oct. 1.
The Beast (Fox), Own Theatre, 11 and 3, Oct. 1.
Secret of the Moor (Granger), Queen's Hall, 11.15, Oct. 2.
Secret Service and Lady of the Red Butte (F.-Lasky), Granger P.T., 11.15, Oct. 3.
Possession (Butcher), Queen's Hall, 11.15, Oct. 3.
Woman (Jury), Own Theatre, 2.30, Oct. 3.
Under the Top (Bruce), Gaiety, 2, Oct. 3.

SHEFFIELD.

Revelation and The Red Lantern (New Century), Don P.P., 10.15, Oct. 1.
The Woman Michael Married and Good Gracious, Grace (Jury), Own Theatre, 11 and 2.30, Oct. 1.
Virtuous Men and Danger! Go Slow (Gaumont), Tivoli, 11, Oct. 1.
The Avalanche and The Firing Line (F.-Lasky), 126, Norfolk-street, 11, Oct. 3.
A Great Coup (Walturdaw), Tivoli, 11, Oct. 3.
I Will (Ideal), Electra Palace, 11, Oct. 3.
The Light (Fox), Clayton's Bioscope, 11, Oct. 3.

"SAHARA"

BUTTERFLY WIFE'S AWAKENING.

Type ..... Drama
Star ..... Louise Glaum
Length ..... Seven Reels
Distributors ..... Ashleys

A film of much beauty, "Sahara," holds the mystery of the East within its seven reels, and by the magnetic force of its story compels one's interest and admiration from beginning to end—a superby study of a butterfly woman being given by Louise Glaum. John Stanley, civil engineer, is envied by his many friends for being the husband of Mignon, the former idol of Parisian theatregoers. Mignon, however, is a butterfly woman, content only with the choicest gifts life can offer, and soon, his small fortune considerably depleted, John is forced to accept a situation for the reclamation of part of the Sahara desert. After a display of tears and entreaties, Mignon sullenly consents to join her husband and baby in their banishment, but insists on being allowed to visit Cairo. All too soon she tires of the desert, and welcomes with delight the event of Baron Alexis, a Russian visitor of considerable note. Through business reasons, John is forced to cancel the Cairo visit, and tempted by a vision of wealth and pleasure, Mignon accompanies the Baron to his magnificent Palace of Dawn; the only price asked being her friendship. Years pass, and John, a drug-taking wreck, is recognised in the Street of Beggars by his unfaithful wife. Her heart awakened by the sight of her hungry little son, Mignon cares for he outcast, to whom the past is nothing but a blank. Alexis, tired of giving all and receiving nothing, demands the banishment of the beggars, and is shot by the man he had so callously robbed. Mignon flees with John into the heart of the desert, where after much tribulation, he regains his memory.

A Well-earned Holiday.

After five years of ceaseless work, Walter West, the well-known producer of Broadwest films, is to take a well-earned and much needed holiday. The only reason he is shaking off the cares of a producer's existence now is that bigger things, calling for more than the usual amount of energy and concentration are forthcoming for this go-ahead British company.

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FILM ACTORS' NOTES.

Popular Comedian's Accident.

It is good news to learn that the accident to that popular comedian, Winkle, has not turned out as serious as was at first anticipated, and it is confidently hoped that he will be well enough to return to work in the studio in a month or six weeks' time. A live bomb burst while the comedian and his company were at work, and Winkle came off the worst sufferer, having both his face and hands severely damaged. Great sympathy is felt with the versatile comedian, and everyone looks forward to his speedy recovery. Meanwhile, his enforced rest will in no way interfere with the output of Winkle Comedies, owing to the fact that Winkle was a most energetic worker, and Messrs. Pathé have a large stock of his plays in hand.

Star of Stage and Screen.

Milton Rosmer, the brilliant young actor, has lately scored two big successes in one week, having appeared in the Ideal Film Co.'s version of "A Chinese Puzzle," as well as creating the character of "Sir Corry White," the fascinating villain of the New Theatre production, "Jack o' Jingles."

Mr. Lionelle Howard.

Mr. Lionelle Howard tells us that, after five years, he has terminated his engagement with the Hepworth Film Co. During this period he has featured in over seventy films—surely a record. Mr. Howard is open to receive offers as actor or producer.

Western Import.

"Handsome Bill" Desmond is a member of the Canadian North-West Mounted Police in "Closin' In," the latest "Everyweek" drama to be screened at the Shaftesbury Pavilion by Western Import on Friday, Oct. 3, at 11 a.m. It is the story of a bank cashier who, to save his sweetheart's father from imprisonment (he had embezzled funds), casts suspicion upon himself, and flees to the north, joining the North-West Mounted Police. Barbara, thinking him guilty, breaks off her engagement. She and her brother, drawn north by a big gold "strike," discover Jack and denounce him as a criminal, and he is thrown out of the "Mounted." How Jack is eventually able to save Barbara from a vicious native who had lured her into a bigamous marriage, and how she discovers his noble self-sacrifice, is told in an amazing sequence of thrills that make this drama a Western out of the usual rut.

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.
Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

OPEN MARKET.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability
Nov. 17 ..	Best Man Loses .. .	Transatlantic	Pussyfoot Cartoon	560	6¾	B
Nov. 17 ..	Beached and Bleached ..	Transatlantic Amber	Comedy	1560	7	B
Nov. 17 ..	The Transatlantic Screen Magazine	Transatlantic	Interest	800	7	D
Nov. 20 ..	Twin Cupids	J. T. Production	Animal	956	6½	B
Nov. 20 ..	Man's Money	Transatlantic Royal	Comedy	956	6¾	B
Nov. 24 ..	His Day Off	Transatlantic	Pussyfoot Cartoon	960	6¾	B
Nov. 24 ..	Getting Round Grandpa .	Transatlantic Royal	Comedy	1 rl.	6½	B
Nov. 24 .	The Transatlantic Screen Magazine	Transatlantic	Interest	880	7	B
Nov. 27 .	Sponge Industry ..	J. T.	Industrial	560	7	D
Nov. 27 ..	Artful Alf Wins A Hundred..	Royal	Comedy	—	6¾	B

EXCLUSIVES.

March 29..	Look Below — .. .	Pathé-Winkle	Comedy	1000	7¾	B
April 5 ..	"Sahara"	Ashley's	Drama	5000	10	A B L
April 12 ..	The Girl and the Game ..	P. W	Comedy	1000	7¾	B
April 26 ..	The Wishing Ring Man ..	Vitagraph	Comedy	5000	9¾	D
April 28 ..	Also Ran . ..	P. W.	Comedy	1 00	7½	B
May 3 .	Her Buckskin Knight ..	Vitagraph	Melodr'ma	5000	9	B
May 10 ..	Soldiers of Fortune ..	P. W.	Comedy	1000	7½	B
May 10 ..	Little Red Decides	—	Comedy-Drama	5000	9¾	D
May 17 ..	Desert Law	W'strn Imp'rt	Drama	5000	8¾	B
May 24 ..	One Morning	P. W.	Comedy	1 00	7¾	B
June 7 ..	Back to the Land	P. W.	Comedy	1000	8½	B
Not known	Wives and Other Wives .	Astra	Farce-Comedy	5000	8½	B
Not known	The Zero Hour	Walker's Pictures-World	Drama	5030	8¾	C B
Not known	The Flag Lieutenant ..	B.M.P.	Drama	5000	8¾	B
Not known	Where There's a Will ..	L.I.F.T. Italian	Comedy-Drama	5030	8½	B
Not known	Romance And Arabella ..	Walturdaw-Selecti	Farce-Comedy	5000	8¾	A B
Not known	The Lash	Progressive-American	Drama	5000	8½	B
Not known	The Woman Michael Married	Jury's-American	Drama	5000	9	B
Not known	Betty's Boys	Jury's-Strand	Comedy	1000	8¾	D
Not known	Who's Turn to Mind the Baby?	J. S.	Comedy	1000	8¾	D
Not known	A Man and His Money ..	Stoll-Goldwyn	Comedy-Drama	5000	9¾	B
Not known	A Taste of Life .. .	Selected Photo Plays	French Farce	5000	9¾	B D
Not known	On the Night of 24th April .	L.I.F.T. Italian	Drama	5000	8½	B

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On MONDAY, OCTOBER 6,
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ON THE ROAD.

The following list is given subject to the possibility of companies arriving at their destination in time.

PLAYS.

Abbott, Ernest, Co.—Sept. 29, T.R., Whitehaven.
Allington Charsley Opera Co.—Sept. 29, Pal., Gloucester; Oct. 6, Royal, Worcester.
Ann.—Sept. 29, T., Blackburn.
Anthony in Wonderland.—Sept. 29, T.R., Blackburn; Oct. 6, O.H., Buxton.
Après la Guerre.—Sept. 29, Wood Green.
Arcadians.—Sept. 29, Emp., Preston; Oct. 6, T.R., Blackburn.
Arcadians (Moreton and Heath).—Sept. 29, Ipswich; Oct. 6, Norwich.
Are You a Mason?—Sept. 29, Princess T., Crayford, Kent; Oct. 6, Pav., Weymouth.
Baby Mine.—Sept. 29, Bath; Oct. 6, Wrexham.
Baynton, Henry, Shakespearean Co.—Sept. 29, Norwich; Oct. 6, T.R., Dewsbury.
Beauchamp and Beecham. — Sept. 29, T., Blackburn.
Belinda.—Sept. 29, W.G., New Brighton.
Belle of New York (South).—Sept. 29, O.H., Leamington (3), Shodfriars Th., Boston; Oct. 6, Alex., Wisbech.
Betty (Geo. Edwardes Co.). — Sept. 29, H.M.T., Dundee; Oct. 6, H.M.T., Aberdeen.
Betty (Macdonald & Young Co.).—Sept. 29, St. Helens; Oct. 6, Accrington.
Betty at Bay.—Oct. 6, O.H., Harrogate.
Billeted.—Sept. 29, Pal., Ramsgate; Oct. 6, T.R., Chatham.
Blindness of Virtue. — Sept. 29, Jersey, Guernsey; Oct. 6, Chippenham, Trowbridge.
Bonnie Brier Bush.—Sept. 29, Public H., Kirriemuir (3), Town H., Aberfeldy (3); Oct. 6, Gaiety, Methil.
Boy, The.—Sept. 29, Exeter; Oct. 6, Bath.
Broadway Jones.—Sept. 29, New O.H., Kidderminster; Oct. 6, Pal. Pier, Brighton.
Cash on Delivery.—Sept. 29, Emp., Swindon; Oct. 6, O.H., Torquay.
Charley's Aunt.—Sept. 29, Alex. T., Wisbech (3); Oct. 6, Pal. T., Redditch.
Charley's Aunt.—Sept. 29, Grand, Croydon; Oct. 6, T.R., Leamington.
Chinese Puzzle.—Sept. 29, P.O.W., Grimsby; Oct. 6, O.H., Northampton.
Chu Chin Chow.—Sept. 29, Olym., Liverpool; Oct. 6, Olym., Liverpool.
Compton Comedy Co.—Sept. 29, Queen's T., Farnworth; Oct. 6, New, Cambridge.
Curse of the Black Pearl.—Sept. 29, Grand, Aberaman; Oct. 6, Pal., Ammanford.
Daddy Long-Legs.—Sept. 29, Wimbledon; Oct. 6, Grand, Swansea.
Daddy's Girl.—Sept. 29, Palladium, Littlehampton.
Dear Brutus.—Sept. 29, T.R., Stockport; Oct. 6, O.H., Harrogate (3), O.H., Scarborough (3).
Disgraced.—Sept. 29, Hip., Bolton.
Double Event.—Sept. 29, O.H., Southport; Oct. 6, Grand, Wolverhampton.
Eyes of Youth. — Sept. 29, O.H., Scarborough; Oct. 6, O.H., Southport.
Fair and Warmer (A. Butt's Co.).—Sept. 29, O.H., Cork; Oct. 6, New, Oxford.
Fair and Warmer (Macdonald & Young).—Sept. 29, Preston; Oct. 6, Guilford.
Female Hun.—Sept. 29, Court, Wigan; Oct. 6, County T., Reading.
Five Nights.—Sept. 29, Vic., Walthamstow, 6, T., Watford.
Freedom of the Seas (T. C. Dagnall's Co.). —Sept. 29, Pier, Eastbourne; Oct. 6, Hip., Richmond.
General Post.—Sept. 29, Hip., Richmond; Oct. 6, T.R., Worthing.
Gipsy Love.—Sept. 29, T.R., Hanley.
Girl from Ciro's.—Sept. 29, Peterborough, King's Lynn; Oct. 6, Hip., Sheerness.
Girl from Kay's.—Sept. 29, Grand, Luton; Oct. 6, Pal., Westcliff.
Girl of the Golden Gate.—Sept. 29, Pal., Redditch; Oct. 6, T.R., Stockport.
Going Up (Macdonald & Young).—Sept. 29, Grantham; Oct. 6, Grimsby.
Going Up (Alfred Butt's Co.).—Sept. 29, P.O.W., Birmingham; Oct. 6, Lyc., Sheffield.
Grumpy.—Sept. 29, Weston-super-Mare; Oct. 6, Eastbourne.
Harvey, Martin.—Sept. 29, Court, Liverpool; Oct. 6, T.R., Manchester.
Heart of a Thief.—Sept. 29, R., Stratford, E.
Hero Hathaway & V. A. Baron Rep. Co.—Sept. 29, T.R., Castleford; Oct. 6, T.R., Todmorden.
High Jinks.—Sept. 29, Emp., Wakefield; Oct. 6, T.R., Grantham.
Hill-Mitchelson, E., Co. (stock company). —T.R., Leicester.
Irish Players.—Sept. 29, Larne (3), Downpatrick (3); Oct. 6, Ballymena (3), Coleraine (3).
Irresistible Marmaduke, The. — Sept. 29, Llandudno.
Jeffersons.—Sept. 29, Lyc., Taunton; Oct. 6, New, Port Talbot.
Knife, The.—Sept. 29, R., Morecambe; Oct. 6, Pal., Tynemouth.
Land of Promise.—Sept. 29, T.R., Macclesfield; 6, West Pier, Brighton.
La Poupée.—Sept. 29, O.H., Keighley; Oct. 6, Vic., Burnley.
Lass of Dingley Moor.—Sept. 29, O.H., Burton-on-Trent; Oct. 6, Crayford, Kent.
Laurence and West Symes Co.—Oct. 6, Wellington, Salop.
Law Divine.—Sept. 29, T.R., Huddersfield; Oct. 6, Grand, Derby.
Lilac Domino (A. Butt).—Sept. 29, Grand, Blackpool; Oct. 6, Court, Liverpool.
Lilac Domino (Macdonald & Young).—Sept. 29, Brighton; Oct. 6, Eastbourne.
Litchfield, Emma.—Sept. 29, Hip., Huddersfield; Oct. 6, E., Mountain Ash.
Little Bit of Fluff.—Oct. 6, Artillery, Woolwich.
Lodge-Percy Rep.—Sept. 29, Pal., Rawtenstall; Oct. 6, Hip., Cannock.
Luck of the Navy (Midland Co.).—Sept. 29, County T., Shrewsbury; Oct. 6, Grand, Lancaster.
Luck of the Navy (South). — Sept. 29, Worthing; Oct. 6, Stratford.
Maid of the East.—Sept. 29, Lyc., Edinburgh; Oct. 6, H.M., Dundee.
Maid of the Midnight Sun.—Sept. 29, Pal., Redditch; Oct. 6, T.R., Stockport.
Maid of the Mountains (Macdonald & Young).—Sept. 29, Stockton; Oct. 6, New Brighton.
Maid of the Mountains (Geo. Edwardes North Co.).—Sept. 29, T.R., Newcastle; Oct. 6, Grand, Hull.
Maid of the Mountains (Geo. Edwardes South Co.).—Sept. 29, T.R., Bolton; Oct 6 Grand, Oldham.
Maid of the South.—Sept. 29, Pal., Yeovil; Oct. 6, Pal., Bridgwater.
Man from Toronto (Courtneidge Co.)—Sept. 29, H.M., Carlisle; Oct. 6, O.H., Burton-on-Trent.
Man from Toronto.—Sept. 29, Royal, Nottingham; Oct. 6, T.R., Newcastle-on-Tyne.
Merchant of Venice (J. B. Fagan).—Oct. 6 Court, London.
Merry Widow.—Sept. 29 T.R., Hanley.
Mill Girl's Wedding.—Sept. 29, O.H., Burton-on-Trent; Oct. 6, Crayford, Kent.
Monty's Flapper.—Sept. 29, T., Blackburn; Oct. 6, T., Larkhill.
Mr. Manhattan.—Sept. 29, T.R., Bradford.
My Aunt from New York.—Sept. 29, O.H., Burton-on-Trent; Oct. 6, Princess, Crayford.
Naughty Wife.—Sept. 29, H.M.T., Aberdeen; Oct. 6, King's T., Glasgow.
Nobody's Boy.—Sept. 29, Grand, Leeds; Oct. 6, Princes, Manchester.
Nothing But the Truth (South).—Sept. 29, O.H., Dudley; Oct. 6, Grand, Croydon.
Nothing But the Truth (No. 1).—Sept. 29, Lyc., Sheffield; Oct. 6, Grand, Blackpool.
Nurse Benson.—Sept. 29, T.R., Guildford; Oct. 6, Brixton T., S.W.
Oh, Joy!—Sept. 29, Kings, Glasgow; Oct. 6, Lyc., Edinburgh.
O'Mara Op. Co.—Sept. 29, Shakespeare, Liverpool.
One Law for Both.—Sept. 29, T.R., Aston, Birmingham.
Peg o' My Heart (Macdonald & Young). —Sept. 29, Oxford, Cambridge; Oct. 6, Barnsley.
Peg o' My Heart (A. Butt).—Sept. 29, O.H., Southport; Oct. 6, Belfast O.H.
Plaything of an Hour.—Sept. 29, Hip., Wrexham.
Private Secretary.—Sept. 29, Buxton (3), Oxford (3); Oct. 6, Huddersfield.
Purple Mask (Matheson Lang Co.).—Sept. 29, Royal, Manchester; Oct. 6, T.R., Birkenhead.
Purple Mask (King & Clark).—Sept. 29, T.R., Chatham; Oct. 6, T.R., Ashton-under-Lyne.
Pygmalion.—Sept. 29, T.R., Windsor; Oct. 6, Pal., Ramsgate.
Quaker Girl.—Oct. 6, Royalty T., Barrow-in-Furness.
Rajah's Ruby.—Sept. 29, Pal., Tynemouth.
Remnant.—Sept. 29, Bath; Oct. 6, Wrexham.
Ridding Opera Co.—Sept. 29, Emp., Egremont, Cumd.; Oct. 6, T.R., Whitehaven.
Romance (John Cecil). — Sept. 29, T.R., Rochdale; Oct. 6, T.R., Halifax.
Rosary, The.—Oct. 6, T.R., Edinburgh.
Roses of Picardy.—Sept. 29, Pav., Chorley; Oct. 6, Grand, Nottingham.
Rotters.—Sept. 29, T.R., Leamington; Oct. 6, Emp., Swindon.
Scandal (Arthur Bourchier's North Co.).—Sept. 29 Gaiety, Dublin; Oct. 6, T.R., Bradford.
Scandal (Arthur Bourchier's South Co.)—Sept. 29, Grand, Swansea; Oct. 6, Lyc., Newport.
Seven Days' Leave (North). — Sept. 29, Vic., Burnley; Oct. 6, R., Barrow-in-Furness.
Seven Days' Leave (South).—Sept. 29 Lyc., Newport (Mon.); Oct. 6, T.R., Exeter.
Shanghai.—Sept. 29, Southampton; Oct. 6, Bournemouth.
Sherlock Holmes.—Sept. 29, Emp., Tredegar (3), Grand Pav., Llandrindod Wells (3); Oct. 6, Borough T., Abergavenny.
Sign of the Cross.—Sept. 29, T.R., Ashton-under-Lyne; Oct. 6, New T., Crewe.
Soldier Boy (De Courville Co.).—Sept. 29, Palace, Hull.
Soldier Boy (Macdonald & Young).—Sept. 29, O.H., Northampton; Oct. 6, O.H., Coventry.
Speckled Band (Stafford & Woodward).—Sept. 29, S.P. Pier, Southsea; Oct. 6, S.P. Pier, Southsea.
Sweethearts and Wives.—Sept. 29, Pav. T., Weymouth; Oct. 6, Palace, Maidstone.
Tainted Goods.—Sept. 29, Royal, Crook; Oct. 6, Spalding T., Boston.
Telling the Tale (Archbutt & Story).—Sept. 29, O.H., Buxton; Oct. 6, Hippodrome, Batley.
Temporary Gentleman.—Sept. 29, King's, Edinburgh; Oct. 6, T.R., York.
Three Weeks.—Sept. 29, New Pal., Westcliff; Oct. 6, Pal., Bordesley.
Tiger's Cub.—Sept. 29, Queen's Hall, Minehead (3); Empire, Tredegar (3); Oct. 6, Palace, Llanelly.
Tommy's French Wife.—Sept. 29, Emp., Alexandria.
Uncle Sam.—Sept. 29, Stratford; Oct. 6, Bedford.
Wagner and Scarden Rep. Co.—Sept. 29, Hip., Bolton; Oct. 6, Assembly Rooms, Tamworth.
Warning to Mothers. — Sept. 29, Gaiety, Houghton-le-Spring.
When Knights Were Bold.—Sept. 29, Pal. Pier, Brighton; Oct. 6, Aquarium, Yarmouth.
White Slave's Wedding.—Sept. 29, Elephant and Castle, S.E.; Oct. 6, T.R., Smethwick.
Woman's Victory.—Sept. 29, O.H., Burton-on-Trent; Oct. 6, Crayford, Kent.
Yellow Ticket.—Sept. 29, T., Brixton; 6, Ry., Chester.
Yes, Uncle.—Sept. 29, O.H., Middlesbro'; Oct. 6, Grand, Leeds.

REVUES.

All Aboard.—Sept. 29, Hippo., Queen's Park (M'ter); Oct. 6, Hippo., Salford.
Be Careful, Baby.—Sept. 29, T.R., Aldershot; Oct. 6, Pal., Westcliff.
Better 'Ole.—Sept. 29, O.H., Belfast; Oct. 6, Gaiety, Dublin.
Bing Boys on Broadway.—Sept. 29, Grand, Oldham; Oct. 6, Hip., Darlington.
Bing Boys Are There.—Sept. 29, O.H., Harrogate; Oct. 6, T.R., Lincoln.
Bluff Boys.—Sept. 29, Emp., Longton; Oct. 6, T.R., North Shields.
Buzz Along.—Sept. 29, Hip., Lowestoft; Oct. 6, Pal., Derby.
Fine Feathers.—Sept. 29, Alex., Birmingham; Oct. 6, T.R., Barnsley.
Flips and Flaps.—Sept. 29, Pav., Northwich.
Funbeams.—Sept. 29, Emp., New Cross; Oct. 6, Emp., Sheffield.
Guess the Title.—Sept. 29, Alh., Stirling; Oct. 6, T., Perth.
Happy Days.—Sept. 29, Pavilion, Leicester; Oct. 6, T.R., King's Lynn.
Heads or Tails.—Sept. 29, King's, Manchester; Oct. 6, Hippo., Wallasey.
Hello, Blackpool!—Sept. 29, Grand, Mansfield.
Hide and Seek. — Sept. 29, Lyc., Govan (Glasgow); Oct. 6, Pav., Wishaw.
Homeward Bound.—Sept. 29, Hip., Nottingham; Oct. 6, O.H., St. Helens.
Hullo! Baby. — Oct. 6, Eden T., Bishop Auckland.
It's the Business.—Sept. 29, Victoria T., Crawcook; Oct. 6, T.R., Hebburn.
It's Topping.—Oct. 6, T.R., Jarrow.
Jolly Jack Tar.—Sept. 29, Hip., Balham; Oct. 6, Grand, Clapham.
Joy Days!—Sept. 29, Emp., Maryport; Oct. 6, T.R., West Stanley.
Joy Wheel.—Sept. 29, Gaiety, Birmingham; Oct. 6, Emp., West Bromwich.
Kill or Kure.—Sept. 29, Coliseum, Portsmouth; Oct. 6, Pal., Hammersmith.
Lights Up.—Sept. 29, New, Boston; Oct. 6, Hip., Lowestoft.
Mary Had a Little Lamb.—Sept. 29, Hip., Aston (Birmingham); Oct. 6, Gloucester.
Mumming Birds.—Sept. 29, Hip., Bristol; Oct. 6, Granville, Waltham Green.
Na-Poo.—Sept. 29, T.R., Middlesbro'; Oct. 6, Tivoli, Barrow.
Odds and Ends.—Sept. 29, Hip., Burslem.
Odds On.—Sept. 29, Hip., Southampton; Oct. 6, Wood Green.
Oh! I.—Sept. 29, Emp., Rotherham; Oct. 6, Hip., Queen's Park, Manchester.
Petticoat Fair.—Sept. 29, Grand, Hanley.
Redheads.—Sept. 29, Hip., Selby; Oct. 6, King's, Greenock.
Toodle-oo!—Oct. 6, Emp., Willesden.
Us. — Sept. 29, Cambridge, Leamington; Oct. 6, Gloucester.
What a Lark.—Sept. 29, Hip., Gateshead-on-Tyne; Oct. 6, Pavilion, Ashington.

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DE ALMA

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ROY HUNTER and his WONDER HORSE

This Week, EMPIRE, ASHTON-UNDER-LYNE.

Next Week, PALACE, WEYMOUTH.

They are all giving me the once over this week, and I think I will stop collecting from the ranch back home.

HILDA MUNDY

Playing Lead in "SHE'S A DAISY"

ON TOUR

ETOIL LE NOIR

Assisted by OSCAR MAUSOLFF.

ALHAMBRA, PARIS, for one month

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A PIANO—LESLIE CARTER

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NO VACANCIES 1919.

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IN "SQUIBS."

AT COLLINS'S

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SHEPHERD'S BUSH EMP.

Rehearsal at 12 noon for:—

Peter Pariss, Joyce and Shields, Laddie Cliff, Frank Le Dent, Betty Balfour, Alex Prince, Bioscope.

THE CHISWICK EMPIRE.

Rehearsal at 12 noon for:—

Herbert Hoyle, May and Francis, Sammy Shields In Hill, The Mandos, Robinson and Macken, Bioscope.

WOOD GREEN EMPIRE.

Rehearsal at 12 noon for:—

Swinney and Swinney, Claude Lester, and Company as booked.

CHATHAM EMPIRE.

Rehearsal at 2.30 p.m. for:—

Wilfred Burnand, Renee and Godfrey, Osborne and Perryer, Geo. Ali, The Westwoods, Bioscope.

BRISTOL HIPPODROME.

Rehearsal at 2.30 p.m. for:—

Jock Mills, The McNaughtons, Selkirks Clans of Bonnie Scotland, Edgar Curtis, Bioscope.

BEDMINSTER HIPPO.

Pictures and Varieties.

THE LEICESTER PALACE.

Rehearsal at 12 noon for:—

"Sons of the Sea."

THE ARDWICK EMPIRE.

Rehearsal at 12.30 p.m. for:—

"Bing Boys on Broadway."

MANCHESTER HIPPO.

Rehearsal at 10 a.m. for:—

Jen Latona, Ed. E. Ford, Benedetti Bros, Penrose and Whitlock, Ernest Roma Bioscope.

(Matinees Monday and Tuesday.)

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Oscar Asche's Revue "Eastward Ho!"

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—

FULHAM HIPPODROME.

The distance as the crow flies between the Finsbury Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford.

14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, Oct. 6, 1919.

LONDON PAVILION

Rehearsal at 11.30.

C. B. Cochran's Production "Afgar."

OXFORD.

Rehearsal at 12

Closed for Rehearsals of New Production.

METROPOLITAN.

Rehearsal at 11.

Harry Burns presents The Winners of "The Daily Mirror" Beauty Competition in "A Good Looking Lass."

Linga Singh. Lawrence Wright Ensemble. Les Nosselas. R. W. Willey. Larkum Bros. Delie Daly. Bioscope.

CHELSEA.

Rehearsal at 12.

Ching Wu.

J. J. Wild presents Tom Perry & Co. in "The Widow Who Would."

Queenie Leighton. Phil Branscby. Sadie Morris. Sisters Weston. Carlos Menard. Frank and Victor Aukland. Bioscope.

EUSTON.

Rehearsal at 12.

Syd Walker. The Glad Three. Olive Fox and Clarkson Rose. Kitty Denton's 8 Rays of Sunshine. Frank Selfridge. Harold Owen. Isa Wise. Three Colonial Girls. Bioscope.

WATFORD PALACE.

Rehearsal at 1.

Fred W. Warden and K. F. Hooper present "Five Nights."

SOUTH LONDON

Rehearsal 12.

Lawrence Brough and Co. in "Elegant Edward.", Miles-Stavordale Quintette. Kitty Denton's 8 Rays of Sunshine. Frederic Culliff. Fernley Ramus. MacTavish and Hill, Ernie Whitmee and Comedienne. La Belle Nello. Bioscope.

EAST HAM

Rehearsal at 12.

Empire Operatic Quartette. Estelle Rose. Caron Troupe. The Kratons. G. W. Hunter. Hay and Crawford. Bex and Bex, McMahon and Dufor. Bioscope.

TOTTENHAM

Rehearsal at 12.

Pierce and Roslyn. Sherlock Sisters and Clinton. Three Sisters O'Hara. Finlay Dunn. Frank Keith. Selwyn. Bioscope.

EMPRESS, BRIXTON

Rehearsal at 12.

Flying Banvard's. Lockhart's Elephants. Ilott Quartette.

Fred Edwards & Co. in "Kleptomaniacs." Reg Wentworth. Herbert and Maitland. Alma Le Dare. Haidee de Rance. Bioscope

WALTHAMSTOW PALACE.

Rehearsal at 1.

Dan Rolyat. Three Sisters O'Hara. Foot-Gers. Dumorski. Emilie Hayes. Ruff and Tumble. Monroe Robbins Trio. Bradson. Bioscope.

These Calls are communicated by the Management for the information of Artistes without prejudice.

Bill matter to be sent direct to each hall three weeks prior to date of opening.

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IN THE LAND OF BEGINNING AGAIN

CHONG

A LONELY SOUL

CHILDHOOD WILDHOOD DAYS.

KIDNAP ME

THE KISS THAT MADE ME CRY

JOHNNY'S IN TOWN

WHAT COULD BE SWEETER?

WHAT DO YOU MEAN BY LOVING SOMEBODY ELSE?

THTOP YOUR THTUTTERING

IMPORTANT.

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